

CINEFANTASTIQUE

June 1994

Volume 25 Number 3

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YABBA DABBA DOO!

THE FLINTSTONES

John Goodman,
Elizabeth Perkins,
Elaine Melanie Silver
and Henson's Creature
Shop's Dino magic.

RETROSPECT: 2001: A SPACE ODYSSEY



LOVE BLEEDS

Bloodlust

subspecies III



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Written and Directed by TED NICOLAOU



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CONTENTS

VOLUME 25 NUMBER 3

The magazine with a "Sense of Wonder."

JUNE, 1994

From the Dawn of Man to 2001, indeed! Welcome to an issue that runs the gamut from the sublime to the ridiculous, our feature coverage of Steven Spielberg's production of THE FLINTSTONES and our Retrospect look at the making of Stanley Kubrick's 2001: A SPACE ODYSSEY.

THE FLINTSTONES—in case you've been in a cave—opens May 27, from Universal and Spielberg's Amblin Entertainment, one of the most hotly anticipated releases of the summer. Los Angeles correspondent Michael Beeler provides a report from the rock quarry set and a close-up look at the effects magic of the Jim Henson Creature Shop, which helped bring the dinosaurs and other prehistoric flora and fauna to life. Effects supervisor Michael Lantieri, a recent Oscar-winner for JURASSIC PARK, talks about giving the film's cartoon world the same kind of CGI dinosaur realism. Let's hope audiences aren't so wowed by the effects that they forget to laugh.

At the other end of the cosmic scale, New York correspondent Dan Persons chronicles the making of 2001 from the perspective of Douglas Trumbull, the film's great effects innovator. Trumbull was just 23 when he began three years work on the film, without a background or much experience in special effects, the defining moment of a distinguished career. Also interviewed are screenwriter Arthur C. Clarke and stars Gary Lockwood and Keir Dullea. What emerges is a fascinating glimpse behind-the-scenes at the creation of a cinematic milestone.

And speaking of milestones, we should talk about one of our own—the celebration of realizing 100 issues of Cinefantastique magazine, published continuously since November 1970. If we were a little less preoccupied with the movies of the past to take a look at our own, we might have noticed that our 100th issue was *last issue!* Come November, we begin our 25th year of chronicling the best of horror, fantasy and science fiction films.

Frederick S. Clarke



Page 4



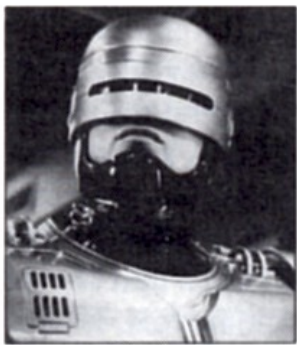
Page 8



Page 32



Page 48



Page 56

4 THE SHADOW

A preview of the summer blockbuster starring Alec Baldwin, including an interview with former MTV director Russell Mulcahy on updating the pulp superhero. / *Article by Alan Jones*

6 THE PAGEMASTER

A look at the animation/live action fantasy extravaganza from David Kirschner, the producer of AN AMERICAN TALE, starring Macauley Culkin. / *Preview by Chuck Crisafulli*

8 THE MAKING OF "THE FLINTSTONES"

A behind-the-scenes chronicle of filming the summer's most hotly anticipated fantasy, from the effects of Jim Henson's Creature Shop to ILM's CGI dinosaurs. / *Articles by Michael Beeler*

24 STEPHEN KING ON "THE STAND"

The Kingmeister expounds on the big-budget filming of his best-selling horror masterpiece, with choice words for others toiling in the King franchise vineyards. / *Articles by Michael Beeler*

32 RETROSPECT: "2001: A SPACE ODYSSEY"

Special effects expert Douglas Trumbull looks back on the science fiction masterpiece, its landmark visual effects and working with director Stanley Kubrick. / *Articles by Dan Persons*

48 BRAINSCAN

Filming T2's Edward Furlong in a virtual reality thriller with guts and franchise potential, plus a look at its amazing computer graphic horror effects. / *Articles by Anthony P. Montesano*

52 PUMPKINHEAD 2

A preview of the further adventures of the backwoods avenger, including his own videogame, directed by horror sequel specialist Jeff Burr for the next Halloween. / *Article by Chuck Crisafulli*

54 DOUBLE DRAGON

Filming the post-holocaust science fiction based on the popular Nintendo video game, starring T2's Robert Patrick as an android with unstoppable martial arts moves. / *Preview by Gerry Shamray*

56 ROBOCOP: THE TELEVISION SERIES

The future of law enforcement turns out to be in syndicated TV for the cyborg crimefighter, plus a look at the new motion simulator ride by Iwerks Entertainment. / *Article by Dan Persons*

60 REVIEWS

62 LETTERS

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THE SHADOW

Director Russell Mulcahy brings the pulp

By Alan Jones

"Who knows what evil lurks in the hearts of men? The Shadow knows."

So does an older generation of American radio listeners who became familiar with that oft-repeated homily between the years 1936 and 1954 when wealthy socialite Lamont Cranston donned a black hat and cloak to fight crime on the airwaves. Originally created in 1930 for the Sunday night radio series *Detective Story*, the crimebuster with the power to "cloud men's minds" and render himself effectively invisible became an acclaimed phenomenon during the Depression era and for a few months in 1937-38 was even played by Orson Welles. Spun off into his own pulp periodical (issued by Street & Smith from 1931 to 1949), the Shadow has featured in more than 280 novellas written by Walter B. Gibson under the alias Maxwell Grant. That same house pseudonym was used by other writers to add 40 more tales to the thrilling saga of Ying Ko, who turned his back on evil in Tibet to lurk around Manhattan disguised as the good alter-ego of handsome millionaire Cranston.

Considered the first ever su-

Former MTV director Mulcahy, making the crimefighter more than just another "invisible man."



perhero, predating Batman and Superman, the tormented character who knew "The weed of crime bears bitter fruit" began his movie career in *THE SHADOW STRIKES*. Rod La Rocque was Cranston in this 1937 effort directed by Lynn Shores. Victor Jory had the lead in the 1940 serial *THE SHADOW* directed by James Horne but later ones, including *THE SHADOW RETURNS* (1946), featured Kane Richmond in the title role. With vintage comic books devoted to the penumbral sleuth now much sought after by collectors and fan clubs still in existence (members are sent his trademark ring with a bright green stone and a secret code), the Shadow has remained a cult figure to this day. Hence the logic behind Universal's \$45 million Summer fantasy offering from *HIGHLANDER* director Russell Mulcahy starring Alec Baldwin, opening July 1.

The driving force behind the '90s return of the Shadow, complete with contact passwords "The sun is shining, but the ice is slippery," is Martin Bregman. The producer of *SERPICO* and *CARLITO'S WAY* explained, "It has taken me 11 years in development, through four administrations, before I could lick this huge film of an American pulp legend. The first in a long line of people to don a mysterious disguise, the Shadow was still unusual for his time back in the '30s. Then you could tell the good guys from the bad instantly: the good guys wore white, the bad ones wore black. But here was this crimefighter dressed in black. He knew what evil was because he came from evil himself. When radio was the theater of the imagination, the Shadow's voice and laugh etched itself in the memories of those growing up at the time.



Alec Baldwin as wealthy socialite Lamont Cranston, the Shadow's alter-ego.

That's more exciting to an audience and makes a more unusual adversary for the villains."

After years of struggling to get a script that made sense in terms of balancing size, dramatic drive and dark humor, Bregman solved his problem by hiring writer David Koepp fresh from scripting *DEATH BECOMES HER* and *JURASSIC PARK* on the advice of his son and partner Michael Bregman. Koepp, who also wrote *CARLITO'S WAY* and *THE PAPER*, said, "I wanted to create a myth and, in a strange way, it was a mesh between the radio show and the novels. Every time *THE SHADOW* changed media, there was some adaptation that went with it and the old incarnations never dealt with his origins. That was our duty and it took a lot of thought, plus 20 drafts, to work out. Because I didn't want to be writing drafts of *THE SHADOW* for the rest of my natural life, I eventually chose the most charismatic agents and nemeses from the stories and placed them in an indeterminate time period with a '30s feel."

Koepp's story focuses on Shiwan Kahn, the last descendant of Mongol warrior Genghis Kahn, and his world domination plan involving decimating New York with a bronzium atom bomb. As nuclear physicist Rinhardt Lane becomes Kahn's unwilling accomplice and nasty Farley Claymore his partner in double-cross, Cranston is forced to confront an enemy from his past with even stronger powers than his own. On the Shadow's side is Reinhardt's daughter Margo, with whom he has a telepathic connection, taxi-driving go-between Moe Shrevnitz and Cranston's uncle, Police Commissioner Wainwright. John Lone, Sir Ian McKellan, Tim Curry, Penelope Ann Miller, Peter Boyle and Jonathan Winters round out the stellar cast.

"The Shadow was perfect for radio because he was invisible most of the time," pointed out Koepp. "But it's not an Invisible Man story and we've had to make our own rules like they did in the past when the character jumped formats. Russell Mulcahy has worked hard to

OW

superhero up to date.

find ways of manifesting the Shadow as something other than just an Invisible Man." Quite how he's achieved that task Mulcahy isn't about to reveal. The director said, "It's far too early and I don't want to give too many surprises away. Let's just say that we're using state-of-the-art computer graphics in highly unusual ways. My one concern going into this picture was the Invisible Man perception. But I feel confident is how I've presented Cranston as an always there threatening presence. The other characters literally shake in their boots when he's around and I feel the audience will too. THE SHADOW contains many spooky and scary moments."

THE SHADOW is Mulcahy's third film in a row with Bregman. He directed THE REAL MCCOY starring Kim Basinger plus the cable movie BLUE ICE for the producer. Mulcahy claimed, "We have the best possible relationship: very creative and very intimate. We ride a good path together. He says I have a flair for suspense and humor coupled with a clear visual authority. That's exactly what he needed here."

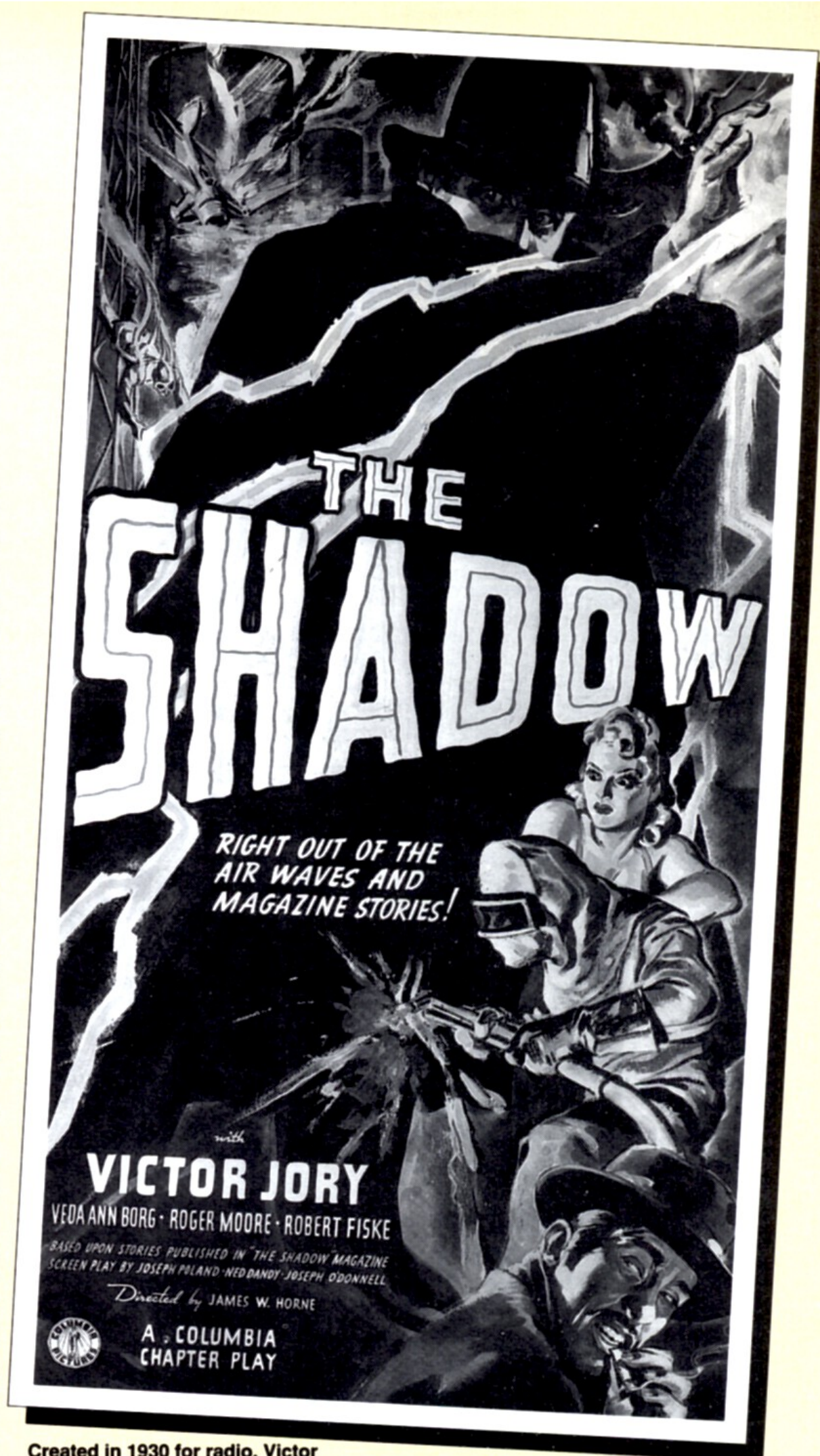
In fact, Mulcahy heard about THE SHADOW project in its earliest genesis as he explained, "I was a big fan of the character and I can fondly recall *The Shadow* from my childhood in Australia. Around the time I was directing RAZORBACK, ten years ago now, I learned Marty [Bregman] had the rights but never thought to seriously pursue it. Then I heard Robert Zemekis was involved... Oh well, I figured, that's that."

By 1992 Bregman had become suitably impressed by the former rock video director's talents and had no hesitation in signing him up for THE SHAD-

OW. Also Kim Basinger had enjoyed working with Mulcahy on THE REAL MCCOY so much she made certain her husband Alec Baldwin knew it. Baldwin chose to play Cranston for one main reason. THE GET-AWAY star said, "I had a relatively small part in BEETLE-JUICE yet that's what most family audiences recognize me from. I wanted the opportunity to make a movie children can go and see. Plus the script was brilliant. All my work has been done by David Koepp in making what's on the page so clever, witty and fun to play. Often the superhero in this type of movie isn't very interesting, he's leaden. But as a recovering evildoer, (in Evil Anonymous?!), I have the chance to play three contrasting roles."

Those three personae are Ying Ko, Cranston and the Shadow. Baldwin continued, "You see his genesis in Tibet. It's not just referred to. A mystic saves his life and teaches him how to use the strange skills he has for good. However, to fight crime Cranston has to go to the darkest place in order to make the transformation into the Shadow. He must plumb the depths of all that Tibetan evil. Koepp's script being so good is a luxury. My responsibility is to be as good as his screenplay is."

Russell Mulcahy agreed adding, "That's what's so great about *The Shadow*. He isn't just the boring do-gooder. He has this darkness in his heart which he must constantly fight against especially when Kahn tries to draw him back into the old ways. I found that dichotomy a major challenge to put across. Alec clearly rose to the occasion too because his performance is the best of his career in my estimation. We wanted an actor for the part, not a movie



Created in 1930 for radio, Victor Jory played the "first superhero" in Columbia's 1940 movie serial adventures.

star, and with his magnetic personality Alec stays exactly on the fine line between black comedy and emotional pathos. THE SHADOW has such a unique atmosphere because neither of us wanted to simply go for the dark and brooding easy option."

Despite a tough 60-day schedule packed with complicated shots, plus a five-day mini-unit tour of location duty, and a week lost when the earthquake struck destroying the Hall of Mirrors set at the Universal Studios base, Mulcahy is upbeat about the project. He en-

thused, "All the signs are good and there is a strong curiosity factor at work which we will maximize in the coming months to put THE SHADOW on everyone's—clouded?—minds. He isn't as well known to today's generation as BATMAN and we must change that." Responsible for educating the audience is an enormous campaign masterminded by Leisure Concepts with over 50 tie-in merchandise licensees also involved.

The one perception of the movie Mulcahy does want to

continued on page 61



the Pagemaster™

**Macaulay Culkin stars
in David Kirschner's
ode to the magic of books.**

By Chuck Crisafulli

Get ready to hear about THE PAGEMASTER. This \$35 million mix of live action, computer graphics, and traditional animation looks to be the must-see blockbuster of the 1994 holiday season, and as that time approaches, hype will certainly spring eternal. Starring Macaulay Culkin and Christopher Lloyd, and featuring the voices of Patrick Stewart, Leonard Nimoy and Whoopi Goldberg, the story follows the adventures of a timid and hapless boy who is lost in a magnificent old library on a strange, stormy night. The storm wreaks havoc in the world of books, and the often bizarre realms of fantasy, adventure and horror.

The live-action sequences which "bookend" the story have been completed and were directed by Joe Johnston (HONEY, I SHRUNK THE KIDS, ROCKETEER). All animation work will be done in the United States and will be under the supervision of Disney veteran Maurice Hunt (RESCUERS DOWN UNDER). Hunt has worked on artwork for the film over the last year and has designed inspirational sketches that capture the distinct color schemes and compositions of each of the animated worlds. Computer animation work will be done by XAOS, a sub-contractor for ILM that contributed outstanding work to TERMINATOR 2 and LAWN-MOWER MAN.

The technical *tour de force* will come to the public by way of a unique partnership between Hanna Barbera, its parent company Turner Pictures and 20th Century-Fox. But, despite the momentum of such corporate muscle, the true driving force behind the project is the passion of producer David Kirschner. Over the last three years, Kirschner has seen his job expand from that



Kids at play, Kirschner (l), producer and co-screenwriter of Turner Pictures Production for 20th Century-Fox, introduces Culkin to design models of his cartoon co-stars.

of Hanna Barbera's president and CEO to company chairman. But, as he said, "I like to draw and to tell stories. I'm not really CEO material." As a producer, Kirschner has consistently explored stories and images that might come from a child's rampant imagination, ranging from the sweetness of AN AMERICAN TALE to the dark horror of CHILD'S PLAY. In THE PAGEMASTER, he has created a grand, epic piece of entertainment that he feels is the project of a lifetime.

"It really is a dream project," he said. "People ask how long I've been working on it, and I have to say it's really been a life's work. When I was little I was very shy and terrible at sports. I'd climb up into my bunk bed and conquer the world with books by H.G. Wells, Jules Verne and Robert Louis Stevenson. I loved N.C. Wyeth illustrations and Arthur Rackham illustrations. While my friends were buying baseball cards and models, I was going to garage sales looking

for great old books. I think THE PAGEMASTER began there, not that I knew it at the time."

A more direct inspiration for the project came when Kirschner was in New York several years ago, doing some work on a Jim Henson project. "I played hooky one day and took my wife and two daughters to the New York Public Library. We went in and I was walking along, explaining everything in hushed tones. Suddenly I realized I was by myself. I turned around and saw that my kids were holding hands and still standing by the entrance. They were actually intimidated by seeing so many books at once. The only library they'd ever seen was a tiny place by our house. It brought back memories of the libraries I was in as a kid and how they scared me too: the long aisles to nowhere and the grownups being so quiet and serious."

Kirschner was inspired enough that he continued to call in sick to Henson, holed himself up in the Essex House hotel, and began to sketch out and write what would become THE PAGEMASTER. He further developed the tales by incorporating them into bedtime stories for his children. The more he played with the characters, the more they seemed to come to life. "Anytime I've sat down to purposefully write something, I end up not doing anything except sharpening my pencils and straightening my papers," he said. "But when I'm walking the dog, or in the shower, or especially with my kids—that's when the great flashes come out."

Eventually, Kirschner and co-writer Ernie Contreras streamlined and completed THE PAGEMASTER story in two forms—as a soon-to-be-published children's book, and as a screenplay. That script was handed to Ted Turner after Turner bought



Culkin stars with Christopher Lloyd as the titular librarian in live-action sequences that frame cartoon forays into the literary worlds of horror, fantasy and adventure, a year-end holiday release.

Hanna-Barbera and had asked to have dinner with Kirschner to talk about the energetic producer's future. The story got an immediately enthusiastic response from Turner's wife, Jane Fonda, and, shortly after, an official green light from Turner.

Macaulay Culkin stars as Richard Tyler—"the world's most neurotic kid." He is given to spouting statistics on the likelihood of falling out of tree houses, and rides a bicycle equipped with protective shielding, safety light, and more reflectors than an 18-wheeler. Christopher Lloyd is the somewhat demented librarian the boy encounters and later provides the voice of the animated Pagemaster, the wizard-ruler of the book world. Kirschner is clearly proud of the work the actors have done, but he can barely contain his excitement when he describes the three animated book-characters that make up the supporting cast.

"Adventure" is a comic composite of swashbuckling Errol Flynn characters tempered with a boastful braggadocio. "He's always posing in the most manly of ways," said Kirschner, "and he looks tough, but the eye under his eye-patch is fine. When no one is around and he needs to see something, he lifts it up. And every time he puffs

out his chest, his trousers fall down." Adventure's gruff, booming voice is provided by Patrick Stewart. Whoopi Goldberg provides the voice of "Fantasy," "a Faerie with major attitude," said Kirschner. "I didn't want an English, teetotalling fairy godmother. Fantasy has a very sassy manner, as well as a serious sagging panty hose problem."

Kirschner's favorite character is "Horror," also known as "the Hunchbook." "His father was an encyclopedia but his mother was a paperback," joked Kirschner. "All he wants is to be left in a section with happy endings. It came from the fact that I always told my daughters not to judge a book by its cover. Here's this horrible-looking, frightening, ugly monster of a character who would just love to be in a place with flowers and beautiful colors. He's been mis-shelved in life." His voice is provided by Frank Welker.

Richard Tyler has been instructed by the Pagemaster to look for the exit sign when he wants to leave the library. The three living books offer to help their young friend find his way out of the literary world, if he'll check them out. But they don't have a clue where the exit is, because they can't re-

“It’s a dream project, a life’s work. When little, I was shy and conquered the world in books by H. G. Wells and Jules Verne.”

—Creator David Kirschner—

member the last time they've been checked out. The group's exploits take off from there.

One interesting aspect of the production is that as the story moves through the corresponding worlds of Adventure, Fantasy and Horror, the whole mood and look of the picture changes. For the Adventure backgrounds, Kirschner and Hunt used the illustrations of Wyeth and Howard Pyle as guides to create a vista of broad horizons and golden colors. The land of Fantasy draws on the work of Maxfield Parrish and Arthur Rackham and utilizes pastel pinks, blues and purples. Horror's dark and brooding tone was modeled after the work of Edward Gorey and the set designs of THE CABINET OF DR. CALIGARI. Composer James Horner (AN AMERICAN TALE, FIELD OF DREAMS) is shaping his score to fit the mood of each section.

The film will also showcase several technical breakthroughs in animation. In the crucial transition scenes between live action and animation, XAOS will make use of the "melting metal" effect in a full array of colors. The project also reaps the benefits of business-world breakthroughs, as it has the combined distribution muscle of Fox and Turner behind it, as well as a growing slate of corporate tie-ins and merchandising plans.

All of that points the way towards big-dollar mega-success for THE PAGEMASTER. But David Kirschner seems more excited about the world of fantasy than that of finance. Talking about his dream project, he seems full of the same kind of excitement he must have felt as a boy in a bunk bed encountering Long John Silver for the first

continued on page 61

Adventure (left), voiced by Patrick Stewart and Horror (right), the Hunchbook, voiced by Frank Welker, animation supervised by Disney veteran Maurice Hunt.



THE FLINTSTONES

The Stone-Age '60s animation sitcom gets the big-budget Spielberg treatment.



By Michael Beeler

Descending almost 200 feet into the depths of the gravel and boulder quarry pit, which was roughly one half mile in diameter, it was hard to believe we had just left the Universal City Studios 15 minutes earlier. We were still very much in the heart of Los Angeles, but it felt like another planet—another time. The van we were riding in was racked and jarred, as it crawled down the dusty dirt road on a miserably hot day last August. The dust almost engulfed us at times, as we passed gigantic boulders and large, rusting, seemingly abandoned, hulks of quarry machines, that seemed to resemble the skeletal remains of ancient Mesozoic monsters.

Had we not been a group of international journalists on a one-day reporter's junket, it would have been easy to imagine us as a team of excited archaeologists arriving on the scene of a spectacular dig some where in Arizona or Gambia, Africa. We were quickly leaving the 20th century behind and entering the past. Then someone pointed off to the left and said, "Look, there

it is!"

In the distance, through the dust and the sweltering haze, on the floor of the quarry site, its colors and textures standing out in contrast to the browns and greys that surrounded it, like some magnificent, unearthed, city of lore, sat Bedrock: home of THE FLINTSTONES and countless childhood memories from the most successful cartoon in the history of the world. But, it was no cartoon we were looking at, it was three-dimensional, full-sized and absolutely mesmerizing.

The downtown section of Bedrock we were quickly approaching had been brought to life for the filming of the Amblin Entertainment Production of Universal Pictures' THE FLINTSTONES. The live-action motion picture comedy, based on the world-famous Hanna/Barbera animated series, will be this summer's release (Memorial Day Weekend) from Steven "JURASSIC PARK" Spielberg, who, along with Kathleen Kennedy, Bill Hanna, Joseph Barbera, Gerald Molen and David Kirschner, served as executive producer. The film was directed by Brian Levant



Yabba Dabba Doo! John Goodman stars as Fred Flintstone. Inset: Fred as seen in the '60s cartoon series made by Hanna/Barbera.

Docile dinos: in the film's cartoon world, man is more in harmony with nature.



Jurassic Lark: Crafting the dinosaurs of **THE FLINTSTONES** at the Jim Henson Creature Shop in London for the film that opens nationwide May 27.

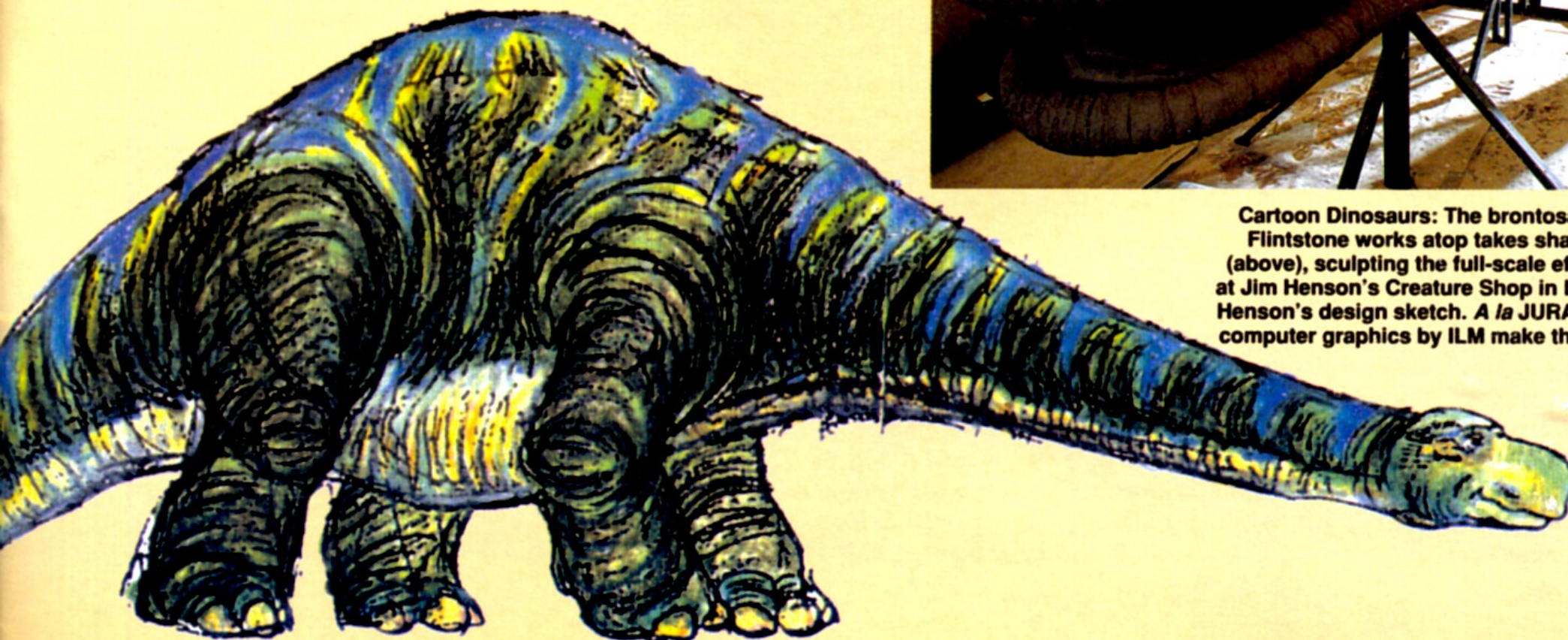
(**BEETHOVEN**, **PROBLEM CHILD II**) and produced by Bruce Cohen (**HOOK**, **ARACHNOPHOBIA**, **BATTERIES NOT INCLUDED**) on a budget that has been estimated to be between \$40 and \$50 million dollars.

Bringing the "modern Stone-Age family" to life will be: John Goodman (**MATINEE**, **BARTON FINK**, **ROSEANNE**) as Fred Flintstone; Rick Moranis

(**GHOSTBUSTERS**, **HONEY, I SHRUNK THE KIDS**) as Barney Rubble; Elizabeth Perkins (**BIG**, **ABOUT LAST NIGHT**) as Wilma Flintstone; Rosie O'Donnell (**A LEAGUE OF THEIR OWN**, **SLEEPLESS IN SEATTLE**) as Betty Rubble; and playing Fred's constantly nagging mother-in-law is the two-time Academy Award-winning Elizabeth Taylor (**WHO'S AFRAID OF VIRGINIA**



Cartoon Dinosaurs: The brontosaurus Fred Flintstone works atop takes shape in clay (above), sculpting the full-scale effects model at Jim Henson's Creature Shop in London. Left: Henson's design sketch. *A la JURASSIC PARK*, computer graphics by ILM make the dinos real.



FLINTSTONES

THE SCRIPT DEBACLE

Director Brian Levant on screenwriting TV style.

By Michael Beeler

There's been a running joke in Hollywood these days that goes something like this: QUESTION—What do you get if you put a bunch of monkeys in a room filled with typewriters? ANSWER—The screenplay for THE FLINTSTONES movie!

Now, that's a little harsh but it does underline a very real fact about the script writing process for this movie, which is, a lot of writers were involved in its development. In fact, *Variety* put the number of writers somewhere around 35, which would probably make it the most writers ever to work on a single movie in the history of film making.

"The way [the screenplay] was written is very different," confessed Brian Levant, the director. "I come from TV and my background is as a writer, producer and director in television. So when people weren't as happy as they should be with a script in the beginning, I reverted to a TV technique that I found very useful in the past. And, that is to fill a room with a bunch of the funniest people you can get your hands on and write the script using a big screen hooked up to a computer. We literally wrote a new script in 15 days and then spent about another 20 days polishing it up. And, I believe the result of that was beautifully structured scenes with a lot of jokes that capture the spontaneity of the writing process in the script itself."

Steven Spielberg even joined in the process while he was editing *SCHINDLER'S LIST*, which is an interesting combination when you think about it. Here was our generation's most commercially successful film maker finishing up this moving, gut wrenching, black-and-white masterpiece about the Holocaust, at the same time he was beginning this zany romp through cartoonland.



Fred and Barney (Rick Moranis) head for work: reaching for laughs, Amblin employed gag writers to punch up the script as if it were THE TONIGHT SHOW.

"[Spielberg's] been great," said Levant. "Very supportive and very interested. When we needed his help on decision making and things, he's been right there, even when he was off in Poland doing *SCHINDLER'S LIST*. And he really participated in the writing. You know it was a new toy to him, all these comedy writers in a room. He'd keep coming in while he was editing [*SCHINDLER'S LIST*] and then they'd come and drag him back out. It was great for him to be a part of it and to learn from. A lot of scenes we do, in particular the third act, had a genesis in his brain. And we're very grateful for it."

Even Rosie O'Donnell, the comedian who plays Betty Rubble in the movie, contributed to the writing process. "Yes, I'm a huge fan," said Rosie, who incidentally, just made Mr Blackburn's Top Ten List For The Worst Dressed Women of 1993. "In fact, being the TV freak that I am, I'm the one who told the director about the extra songs that were in the original *FLINTSTONE* episodes, which we've now incorporated into the movie. Remember when Wilma and Betty were the waitresses: [O'Donnell began singing in a quick and chopping fashion] "Her she comes/on the run/with a burger and a bun/and a dab of coleslaw on the side. We fry our meat/and the flavor can't be beat." That's one. And there's, [she begins singing in a slowed down beatnik style while snapping her fingers] "There's a place

I know/where the cool cats go/called Bedrock/ twitch/ twitch." Well, they put the twitch in. I just have a whole brain of useless information about TV, including THE *FLINTSTONES*."

But that's only part of the story. The first draft of the screenplay was reportedly submitted as far back as 1987 by Steven deSouza, who was unwilling to be interviewed by *Cinefantastique* for this article because, as his agent said, "We are presently in litigation and do not feel it would be in our best interest to speak with you at this time."

According to an article in *Variety Weekly* dated 1/3/94, "almost as many people participated in the writing of THE *FLINTSTONES* as signed The Declaration of Independence. A startling 35 scribes either turned in drafts, treatments or otherwise took part in a significant way. Though sources had recollections of as many as 20 writers trying to find a fresh concept for *GODFATHER III*, no one contacted last week could remember a film on which so many writers participated."

The last of a very long list of writers to tackle this script were reportedly Lowell Ganz and Babaloo Mandel, the hot writing team that wrote *CITY SLICKERS*. They worked on a draft in May of 1993 with Levant, who then went on to make a number of other changes before finally registering a shooting script on August 7, 1993. □

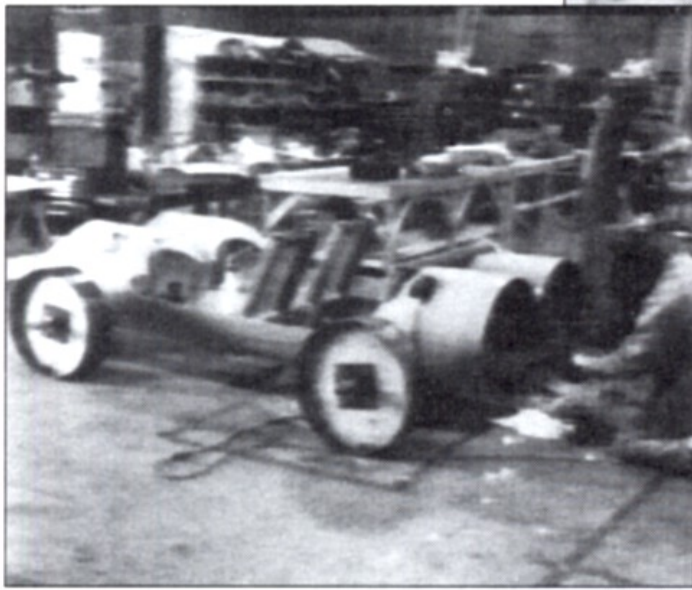
Even the actors got into the act. Rosie O'Donnell, who plays Betty, suggested including the cartoon sketch of Betty and Wilma as singing waitresses.



Levant, employing legions of scribes.

WOOLF, CAT ON A HOT TIN ROOF).

Other members of the cast include: Kyle MacLachlan (TWIN PEAKS, DUNE) as the villainous Slate & Company executive, Cliff Vandercave; and Halle Berry (JUNGLE FEVER, THE LAST BOY SCOUT) as his seductive secretary, Miss Stone. Appearing in cameos are the original creators and producers of the cartoon series: Bill Hanna appears as a Slate & Company executive in an office meeting and Joseph Barbera plays a dinner guest in the big dinner and dance scene. Also,



“When you think about THE FLINTSTONES day and night,” said director Brian Levant, “as I did, you find a quality of forgiveness in every episode.”



Fred drops off Barney at work in the '60s animated series. Inset: Building Fred's car for the movie's affectionate takeoff.

the enormously creative rock group, THE B-52s will perform as their Stone Age counterparts, THE BC-52s.

“You have to remember that THE FLINTSTONES was American television's first prime-time cartoon series,” explained director Brian Levant in an informal press conference, held later that day, under a billowing canvas lunch canopy. “And I think looking back, you have to look at the pure imagination that went into it. It was so fanciful, so visual and really sweet. When you really think about THE FLINTSTONES day and night, as I did while making this movie, you find a quality of forgiveness that happens in every episode. Whether it be Barney forgiving Fred, Wilma forgiving Fred or somebody forgiving Fred. We've tried to maintain that and it really is an integral part of the story. And that quality is what makes these people, I believe, unique and why they have been welcomed in our living rooms for a third of a century now.”

When THE FLINTSTONES premiered on the ABC Television network on September 30,

1960 it was not only the first prime-time animated series, but also the first animated situation comedy, the first program-length cartoon and the first cartoon to feature human characters. During its six years on network television, over 165 episodes were created and since then it has been estimated that almost 300 million people watch it daily in nearly 80 countries and in 22 languages.

“What's interesting and sort of nice about the film, as we got into it, is that themes don't really change,” noted producer Bruce Cohen, who has worked in one way or another on five other Amblin Entertainment films, including THE COLOR PURPLE, where he was a DGA trainee. “I mean, the themes that the show was talking about in the '60s are the same today in the '90s, which is: the conflict between family and job; what you do to get ahead; is it worth the sacrifices you have to make to be successful; how does that change you; and how does that change the way you see your neighbors. So, I think it's a pretty universal story that is relevant in Bedrock—in the Stone

Age, and it's relevant today and will be relevant for a long time to come.”

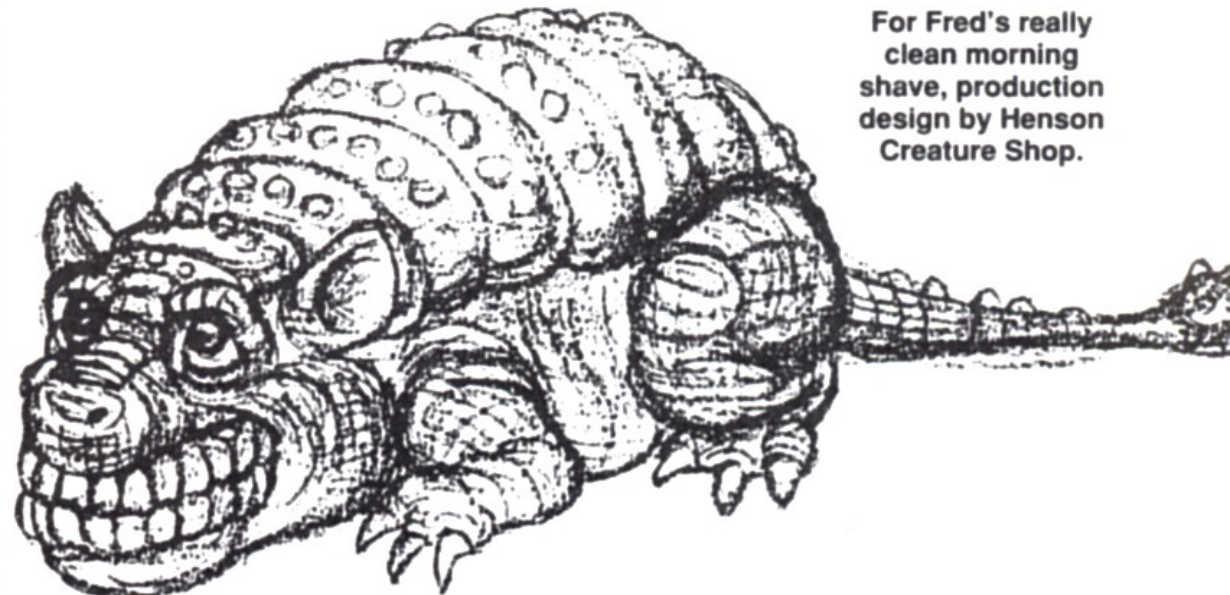
The film basically follows Fred's meteoric rise into the upper echelon of executive-dom at Slate & Company, where he has always worked as a Bronto-crane operator. His overnight success, unknown to him, is the direct result of his best friend, Barney Rubble, who, it turns out, Fred must fire in order to prove his loyalty to the company. The storyline is very contemporary in that it involves corporate downsizing, factory automa-

tion, massive layoffs, homelessness, embezzlement and the disappearance of the middle class as the gap between the haves and the have-nots grows ever wider. We eventually come to see the Flintstones living the life of shameless luxury as the Rubbles become destitute. But, don't worry: friendship, love and the quality of forgiveness are very much alive in this movie. It has a very happy ending.

When our wonderfully air-conditioned van finally stopped, a few hundred feet from the currently active filming site on the bottom of the quarry and the door was opened, we were hit with a blast of dry, dusty, smoggy, 100 plus degree heat. Everywhere we looked everyone was dressed in either Flintstonian-Stone-Age garb or tank tops, shorts and wide-brim hats. Luckily, for most of us, there were ice chests located all over the place filled with cold drinks and ice cream. Although the Scandinavian correspondents kept insisting that hot coffee was a much better way to cool off.

“It's very hot,” commented Rosie O'Donnell, as we spoke in the shade of one of the 40-foot equipment trailers. “It's been this way all summer. It's really bad, isn't it? It's worse for the little kids. I usually have to work with the four-year-old Bam Bam from Iceland. He's not used to this weather at all and it's been very hard for him. But, [O'Donnell deadpanned] we do all suffer for great cinema!”

Although Levant didn't seem to be as affected by the heat as much as everyone else, he did admit that the heat, which averaged 100 degrees while they were filming on lo-



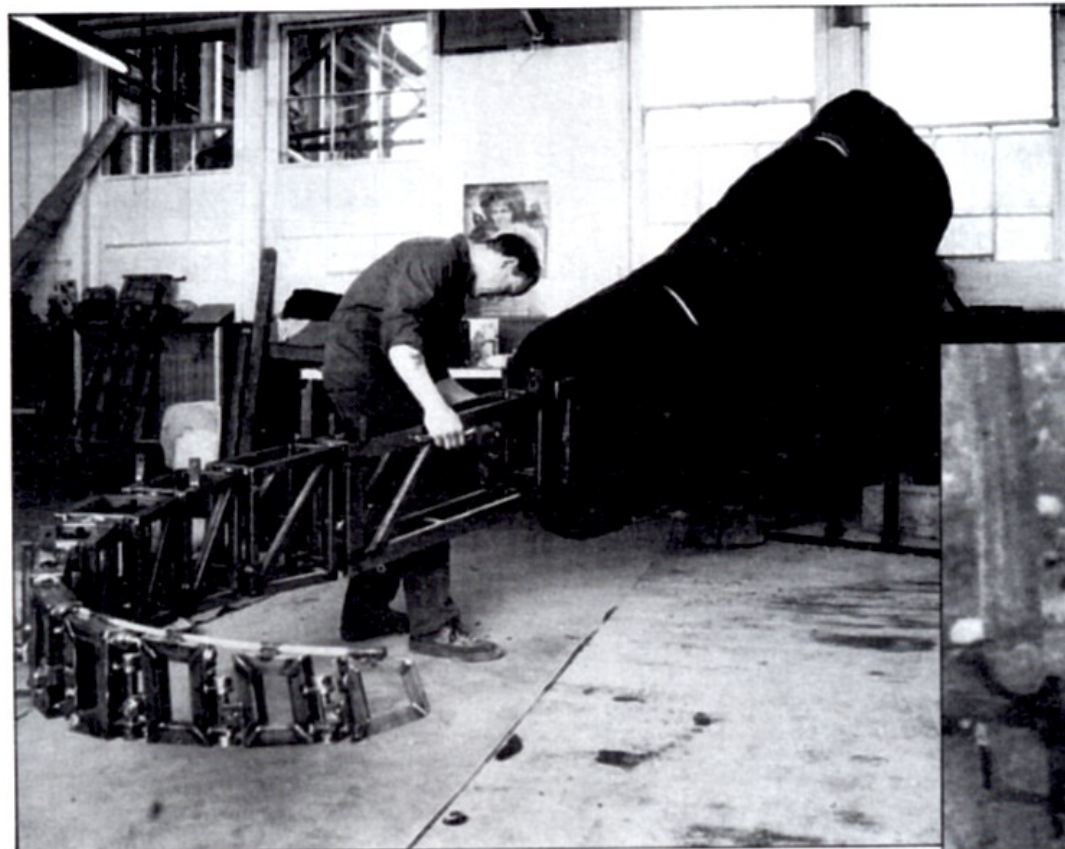
For Fred's really clean morning shave, production design by Henson Creature Shop.

cation at the quarry and reached 110 degrees on a couple of days, was definitely on his mind. "My job, in part, is to be the spiritual cheerleader and keep everybody up and going so that the heat and the pain of filmmaking isn't reflected in the work. Personally, I'm much worse with cold than with heat."

The producers, from the moment they reached an agreement with Hanna/Barbera, which is a unit of the Turner Broadcasting System, were well aware of the fact that they would eventually be filming in the heat of the summer months, a full year before the release date of the movie. "I think Amblin Entertainment has had [THE FLINT-STONES] for five or six years," said Cohen. "And, Steven knew from the beginning that the only way he wanted to make the movie was with John Goodman as the one and only Fred Flintstone. So we only have one chance every year, John's ROSEANNE window, which is in the summer. And for a couple of years, for one reason or another, the project was just never quite in shape to go when that time came around. Finally, this year we all put our heads together and made sure that we were prepped and ready to put it together so we could shoot it while John had the summer off."

The timing was also, according to Cohen, a good fit for Spielberg's unbelievably hectic schedule. "It worked out wonderfully because [Spielberg] was in Poland shooting SCHINDLER'S LIST for the time leading up to the film. We had shown him drawings, but

"Steven [Spielberg] knew from the very beginning," noted producer Bruce Cohen, "that the only way he wanted to make the film was with John Goodman."



Building the tail for Fred's Bronto-crane at Henson's Creature Shop. Inset: Goodman in the crane cab, ready for quitting time.



when he had left for Poland, in February [1993], everything was just still on the drawing board. So he came back here, I guess it was about a month or two months ago, and came down and saw the downtown [Bedrock] for the first time, completely finished, all dressed with actors, and he went nuts! I mean, he absolutely loved it! He was really excited that it had come together as well as it had. He's one of the executive producers. He oversaw pretty much everything. We ran all major decisions by him: casting, he saw drawings of all the production designs and helped with the creatures. So, he's been in-

involved with all of the big decisions although he hasn't been involved on a day-to-day basis."

Spielberg, whose films have grossed over \$4 billion worldwide, has become somewhat of a living legend to the youth-oriented audience of today, who delights in films that mimic the fast and furious rush of an almost out of control roller coaster. As a director, he has brought to the screen some of the most imaginative films the world has known, such as E.T.—THE EXTRATERRESTRIAL,

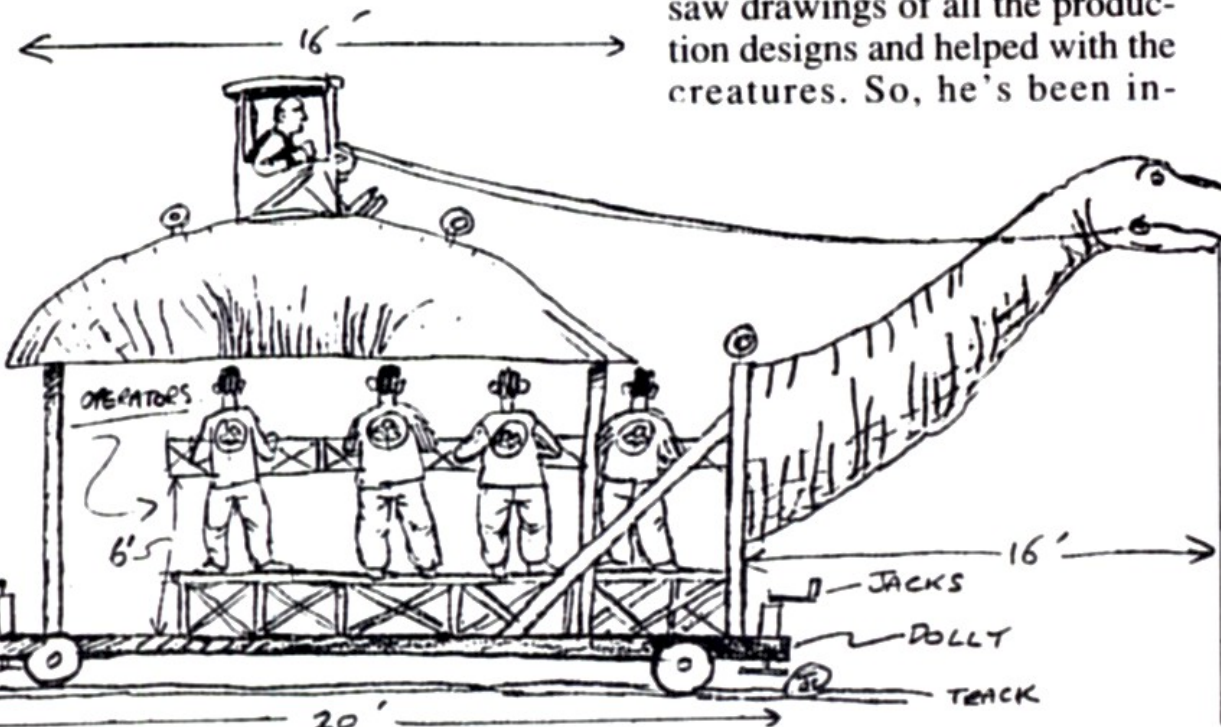
JAWS, CLOSE ENCOUNTERS OF THE THIRD KIND and the runaway blockbuster of last summer, JURASSIC PARK, which has gone on to become the top-grossing film of all time, earning over \$850 million to date and still counting. But, Spielberg has also served as executive producer on a number of equally impressive films including GREMLINS, POLTERGEIST, BACK TO THE FUTURE, AN AMERICAN TAIL and WHO FRAMED ROGER RABBIT.

"I can't speak for him," Cohen went on to explain. "But at

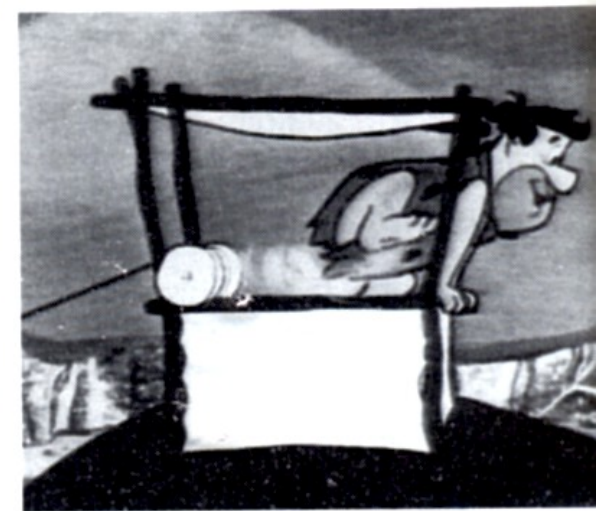
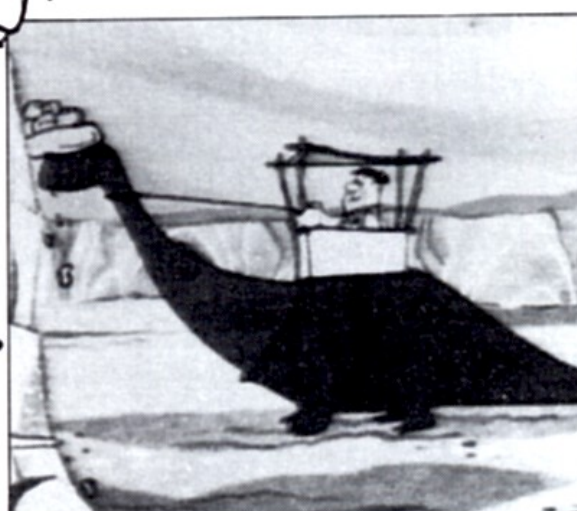
least in the last couple of years the plan has always been for Steven to produce [THE FLINT-STONES] and someone else to direct it."

That someone else turned out to be Levant, who enjoyed a successful career as a television producer, writer and director before making his theatrical debut with PROBLEM CHILD II. Levant actively campaigned for the job, citing his love of the cartoon show and a life-long career in the family entertainment business.

"I went to Steven and [said], 'I love this and I want to do it.' I was very lucky in that he'd seen BEETHOVEN and enjoyed it.



The design sketch (left) by the London-based Jim Henson's Creature Shop for the operation of the full-sized effects version of Fred's brontosaurus Dino-crane.



He knew, I don't think specifically, my work from television, but he knew *HAPPY DAYS*, *MORK AND MINDY* and liked them. I did *THE NEW LEAVE IT TO BEAVER* for a long time and he was very aware of that. I think he saw someone who had spent their adult life working in a family entertainment genre.

"I think the enthusiasm was a big part of it. I told him how I had a massive Flintstone's collection of character memorabilia and stuff. I have over 200 [pieces]. I told him these things and I guess that appealed to him. I don't know what went through his mind. I'm sure he'd seen a lot of people, but as it turned out, I think, he recognized passion, much to his credit, and allowed me to go through with this."

In order to do *THE FLINTSTONES* project, Levant had to pass on directing *BEETHOVEN II*, the sequel to his original hit movie. "Unfortunately it's shooting at exactly the same time," said Levant. "Otherwise I would have been thrilled to do it. I really enjoyed working with Ivan Rietman, Charles Grodin and Bonnie Hunt and, to a lesser degree, the dog. I'm very sorry that I couldn't continue with that group, but maybe if they do a third one I'll be around."

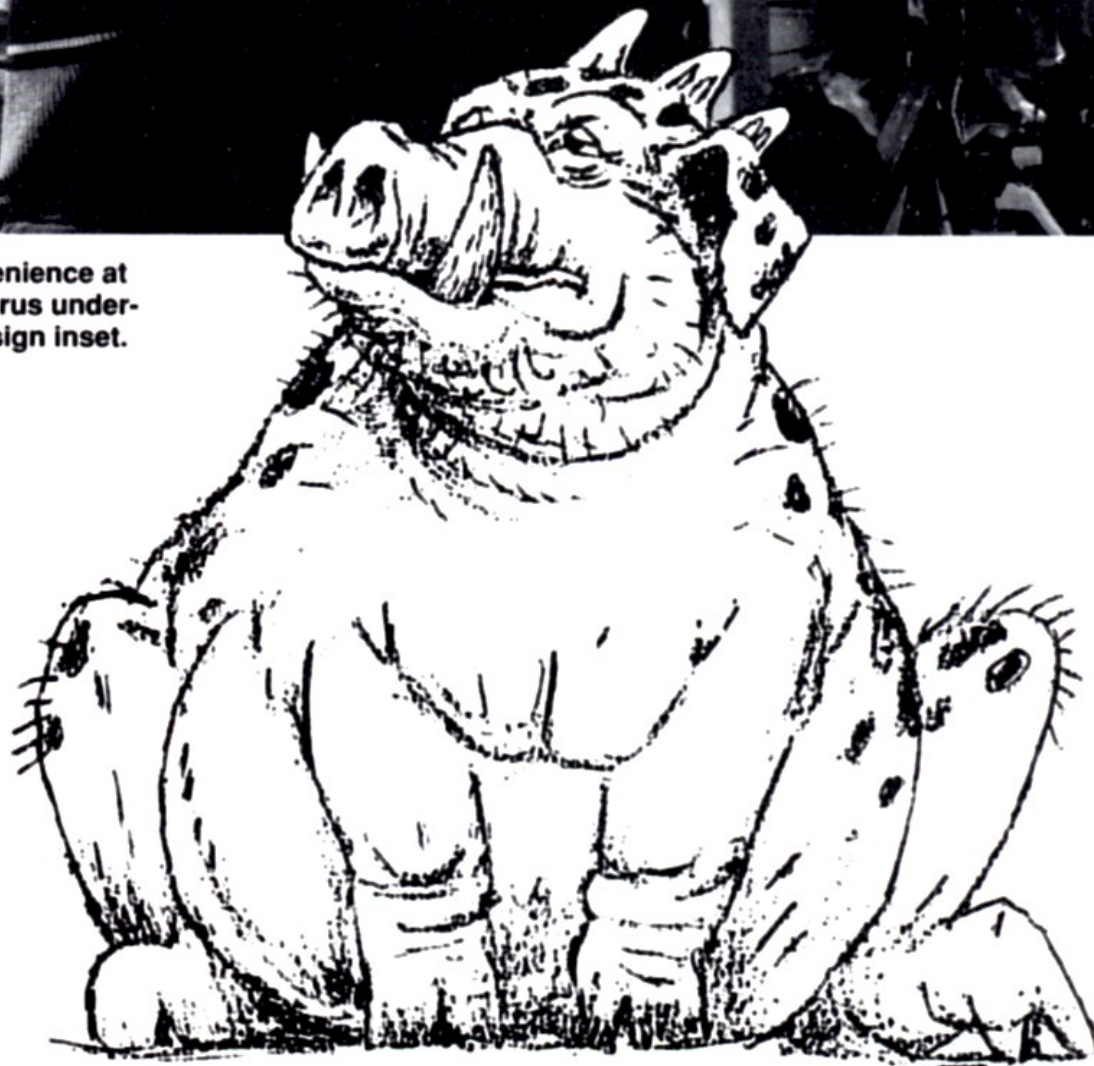
Yet, when Levant was questioned about the logistical difference between doing an animal film as opposed to a live-action version of such a popular cartoon series, he was quick to jokingly add, "had I really been aware of what was involved with it, I might have backed out. It is a difficult project just in dealing with the special effects considerations. Doing things like recreating the main titles of the TV series. Just to do the bit



Sculpting the latest Stone-Age convenience at Henson's Creature Shop: the Pigasaurus under-sink garbage disposer, Henson's design inset.

where Fred slides down the tail of the dinosaur, flops into his car and takes off, took about 20 hours to do what takes three seconds in animation. Very involved. We recreate the opening and closing of a *FLINTSTONES* episode, for real. You saw the drive-in down town and how that was built to be exactly the way it's portrayed on TV. They go to the drive-in and as we know the point where the camera goes up to the screen and you go to commercial, that's where we start our movie."

Special effects supervisor Michael Lantieri credited Levant's creative improvisational directing manner for saving a number of what could have been difficult shots during the production. "Brian has a very good sense of humor, which



helps," said Lantieri. "He's very witty. If, for instance, he sees something that may not work as well as he envisioned, he has the ability to jump, change real quick and actually make the scene better. He was really in his element on *THE FLINTSTONES*."

Problems on the set had to be anticipated and dealt with as quickly as possible. "A battery in a car will go dead, a wire will go bad or a cable will break on a creature and we have to scramble," said Lantieri. "That happens in any film. We just take care of it, so if something breaks down your down-time is minimized. But sometimes you just have a special effector prop that becomes a prop from hell and doesn't ever work."

Cohen concurred with Levant concerning the dynamics of the production, although he saw the process more as a challenge rather than as problems. "It's not necessarily difficulties as much as just challenges with every element of the movie," said Cohen. "The question was always: how do you take the cartoon and make it real? Knowing that it needs to be funny and as clever and whimsical as the cartoon. But it also has to be believable, that it's actually existing in the real world. So, that was the big challenge from day one and hopefully the audiences will be the judge and they'll feel we succeeded."

The one detail Cohen was willing to admit was difficult was that, unlike many other car-

The movie recreates the animated show's opening (below) as Fred jumps out of the crane at quitting time and slides down the dinosaur's tail into his waiting car.





Elizabeth Perkins as Wilma and her cartoon counterpart (inset).

toons that have been or are being transformed into live action theatrical releases, such as BATMAN, DICK TRACY, POPEYE and the soon to be released RICHY RICH and INSPECTOR GADGET, every aspect of the sets, props and costumes for THE FLINTSTONES had to be hand made, since their origins were based in a sort of make-believe, modernistic yet prehistoric world.

"That was the one difficult part," said Cohen. "In general it's a tremendous amount of fun to put together. But the difficult part was that everything had to be hand made. And it all had to be worked on in advance because it's not a situation where

you get to the set and you say, 'Oh, wouldn't it be nice if that chair was different.' On most movies you could then run out and rent a chair, buy a chair or change a chair. But on our film you don't have that luxury. But in a way that was a great thing because we had to plan everything so carefully, so far in advance. We really were ready to go creatively by the time we started shooting."

Noted Lantieri of the hand-crafting, "We built, by hand, Fred's car exactly as you see it in the cartoon, with big granite rollers, which were electric powered. We came up with ways to do the foot gag—you know, the foot running and the foot stopping and that kind of thing. We

John Stephenson, worldwide creative supervisor for London's Jim Henson's Creature Shop.



Dinosaur-On-A-Stick: Henson's unused design for Fred's bath backscrubber, one of Bedrock's modern Stone-Age conveniences.

"We built, by hand, Fred's car," noted effects supervisor Michael Lantieri, "exactly as you see it in the cartoon, with big, rolling, granite wheels."

had, I believe, about a dozen running cars, all of them electric powered, that would steer and drive around."

Much of their planning resulted in them bringing together a very large and varied group of writers, actors, designers and artists. According to Levant, "We were very fortunate to secure a great cast and a group of design people who helped take those images of the cartoon, that we all know so well, translate them into reality and then

expand on that language."

Nominated for an Academy Award for his special effects work on JURASSIC PARK, Lantieri was quick to credit the honor to the creative atmosphere at Amblin, which received a total of 15 nominations, three for JURASSIC PARK and 12 for SCHINDLER'S LIST. The nomination is Lantieri's third for his work at Amblin. "I've lost twice," he said. "My other two nominations were for HOOK and BACK TO THE FUTURE II. We think we have a pretty good movie in JURASSIC PARK. We're very proud of it and obviously everyone at Amblin is very thrilled. It just couldn't be a better place to work in terms of making movies. Especially, special effects movies.

But Amblin took lumps from the Writer's guild in a dispute over credit for the large number of scribes who toiled on THE FLINTSTONES screenplay (see page 10). Amblin withdrew their request for screen credit for co-writers Brian Levant and the team of eight writers who helped him polish the script. Credited now are Tom S. Parker, Jim Jennewein and Michael Wilson.

According to Levant, part of the reason there were so many rewrites and changes to the script was because they wanted to make sure the finished product was not only entertaining for the audience, but also true to the original. "We're very faithful to the spirit of the original," said Levant. "Hanna and Barbera, themselves, read the script. Gave notes. One of the things we had in the script was someone saying, 'You and I lying naked, on the beach, in Rocapulco.' Well, Hanna and Barbera said that it wasn't right for this so we changed it to '...us dripping with coconut oil, on the beach, in Rocapulco.' So, we were very sensitive to their feelings.

"They had the option to have as much input as they saw fit. What ended up happening, which was wonderful, was they've just been tremendously supportive of us and excited by the project. They've been here a lot. So, our research for the movie focused much more with Hanna/Barbera and actually getting all the original drawings from the cartoon and their ideas on what they loved about the show and we tried to work more from that."

Jim Henson's Creature Shop (THE DARK CRYSTAL, DINOSAURS, TEENAGE MU-

continued on page 19



FLINTSTONES

JIM HENSON'S CREATURE SHOP

The London-based artists who designed the film's effects props.

By Michael Beeler

Part of the fun of watching THE FLINTSTONES cartoon series has always been the colorful creatures that appeared in each episode as modern Stone Age appliances and gizmos. Whether it was a wise-cracking Mastodon vacuum cleaner or a constantly complaining long-billed phonograph needle bird, they were always inventive and very entertaining.

Bringing those creatures from the world of animation to the live-action arena are the designers, artists and puppeteers of Jim Henson's Creature Shop. World-renowned for their design and manufacturing facilities, in the entertainment industry, The Creature Shop has long been recognized as a pioneer in the field of animatronics and puppet-making. For the movie they created about 15 different characters that act as various gadgets such as a garage door opener, an electric shaver and garbage disposals. They were also responsible, along with Industrial Light and Magic, for bringing both Dino the Dinosaur and Fred's Bronto-crane to life.

Designing Dino the Dinosaur, Fred's



Pulling a mold off a woolly mammoth sculpt, to fabricate the design in foam rubber.

constantly yapping pet, to function in the real world in the same wildly energetic manner as it does in the cartoon presented a very real logistical problem. "Our initial approach to Dino was to do him as a man in a suit, which is what we do for the television show DINOSAURS," explained Jamie Courtier, project designer for the Creature Shop and their chief designer on the movie, directing both the build in London and the filming in Los Angeles.

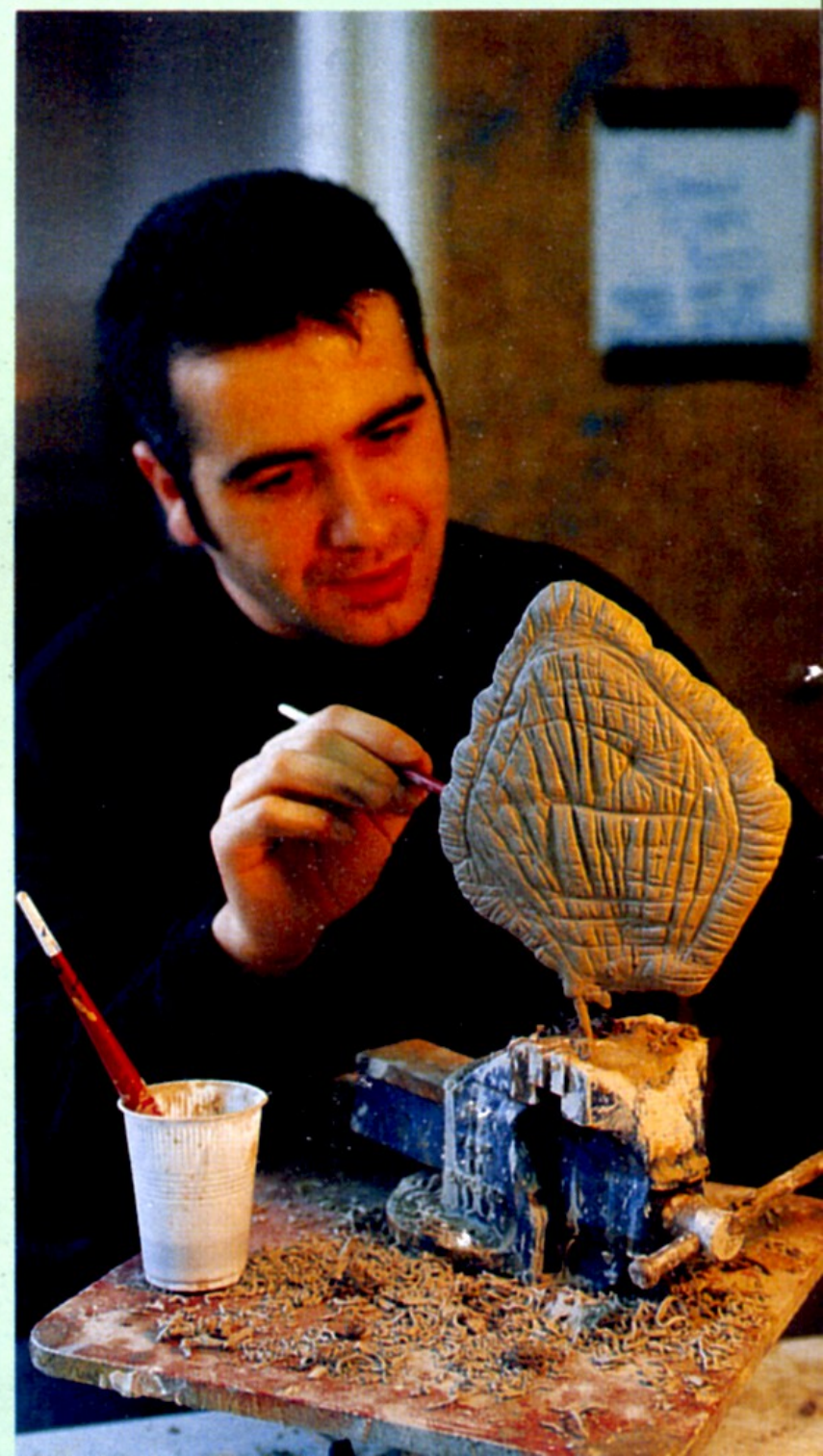
"But, what we found in the shooting of Dino was that it was very hard for the actor to move on all fours while dealing with the extra weight and the constraints of being confined in a tight fitting suit. The actor, as powerful as he was, was unable to actually move with the kind of athletic insanity that is required of the character.

"After we'd been shooting for about a week, the decision was made to take Dino into the CG world for the wide shots. This was done so that when we see Dino running around in the movie, he would really move in the zany way Dino does and be convincing in that respect. The close-ups were still

Sabre-toothed Tabby: designs by Jim Henson's Creature Shop for Fred's feline house pet, built as a mechanized puppet.



Once design sketches are approved, the magic begins to take shape in clay at Henson's Creature Shop, sculpting a baby dinosaur (above) and the back plate of a full-sized Stegosaurus (below).



done with animatronics, which means he was basically a hand puppet with the head packed with servos, as normal, for the tight shots done from the head, for reactions. I can't remember what's actually in the film, but we do bits and pieces of the action, in terms of when Fred gets knocked down. I think one of the shots shows the back of Dino's head lunging for Fred and also when he has knocked Fred to the ground, with a close-up of Dino licking his face. But, for shots where he's rushing across the room and jumping on Fred, he's CG."

ILM supplied all of the computer-generated imagery that was eventually used in connection with or married to the various creatures built by the Creature Shop. The brontosaurus build, which represented the Bronto-crane Fred works on in The Slate & Company Quarry, was actually three separate builds combined with CGI to give the appearance of a full size fifty foot creature.

"The biggest build was actually the brontosaurus, size-wise, anyway," said Courtier. "The Bronto-crane we called it. We didn't build the entire thing because it was built down in the shop, so when you actually see the entire brontosaurus in the film, it's a CG. For close-ups we found we could build the neck and the head, and since it's life-size, it's a pretty massive thing. I believe the neck alone was about 16 to 20 feet long. We also built the hump and the tail. Various tails, for different reasons, actually. We were then able to combine shots, so you can see the head in the foreground and the hump in the background with Fred riding in his cabin on top.

“We didn’t feel comfortable building a 50-foot dinosaur that could walk,” noted Jamie Courtier. “CGI was a good, practical way around that.”



The Dictabird, Henson's radio-controlled puppet that trades wisecracks with Fred in the Slate & Company Quarry Offices, built in three versions.

And that's mainly because we didn't feel too comfortable about building a 40 or 50-foot-long dinosaur that could walk. It would have been incredibly expensive to do and this was a good, practical way around it.

"We worked in cooperation with ILM but they did the CGI apart from us. I'm not sure, but they may have actually married an animatronic head with a CG body. Apart from that, they obviously used our reference material, like our models and they had the head on film. There is, actually, a wide shot where you see two brontosaurus walking in the back ground in the quarry

now. We have come a long way. Some of the technology we're using these days is very different. We've got a big research and development crew in London and we're continually pushing out new ideas and developing them as far as we possibly can."

In March 1992 they were awarded a Technical Academy Award for their computer-based Henson Control System, which is used to produce the animated expressions on the computerized heads of their puppets and creature suits. Since then, they have developed a new system which allows them to more accurately control the mouth move-

and they're entirely CG."

One of the tails they built was specifically designed to help recreate the opening sequence where Fred slides down the Bronto-crane's tail and jumps into his car. "We built a specific tail for Fred—well, it's actually his stunt double—to slide down. It's a fiberglass tail and Mike Lantieri, of the special effects lab, built a wire rig overhead, so they could control the swing of Fred's stunt double down the slide."

Originally established in London in 1979 to build the complicated creatures for the movie THE DARK CRYSTAL, the Creature Shop has always devoted a great deal of time and energy to exploring the unknown world of possibilities. "Well, the Henson organization is always moving, always developing, especially here in London," explained John Stephenson, worldwide creative supervisor for the Creature Shop. "Jim [Henson] set the whole thing up and we're kind of building on it

Jamie Courtier (l), Henson's chief designer/supervisor on THE FLINTSTONES, works on the phonograph-needle bird. Right: Refining puppet mechanics.





Dino, Fred's Dinosaur Dog: an effect that is a close collaboration between Henson's Creature Shop mechanics and design and ILM's computer graphics wizardry. Left: Henson's early design and the puppet outfitted with a foam skin.

ment of their creatures to be in sync with the dialog. "We have a thing we call a Real Time Performance Edit Sweep now, which we seem to be using a lot," said Stephenson. "It allows us to capture or record performances and edit them so they're perfect and play them back when we need them. It's actually a computer process, and it's used, for instance with a very sophisticated head.

"Up until quite recently, you'd perform the head with the best possible control system you could attach to it. But, you had to do it spontaneously, which is what we've always liked to do because we believe in keeping the performance as spontaneous as possible. Unfortunately, what that nearly always does is make the lip syncing a little bit difficult to be totally accurate. And, obviously, filmmaking these days demands that characters speak in a totally convincing way. So, we now have this system, whereby we can do a performance with our creature and record it. We can see the creature playing the thing back to us exactly as we just put it in, decide what's right and wrong with the particular performance and make the necessary changes until we're satisfied. Then we go onto the set with it and make use of that whilst we're shooting, so we can be assured the mouth movement is in time with the dialog. It's like a gilda fluke system which they used on GREMLINS II for the talking, dare I say it, a little bit better."

According to Stephenson, most of his problems are not related to designing new creatures or the systems that run them, but rather working within the constraints of today's fast-paced production schedules. "The most difficult job of all, these days, is getting things done in time and within budget, basically. When I first started, in the days of THE DARK CRYSTAL, we used to spend a year or a year and a half developing or building the stuff for a film. Where-

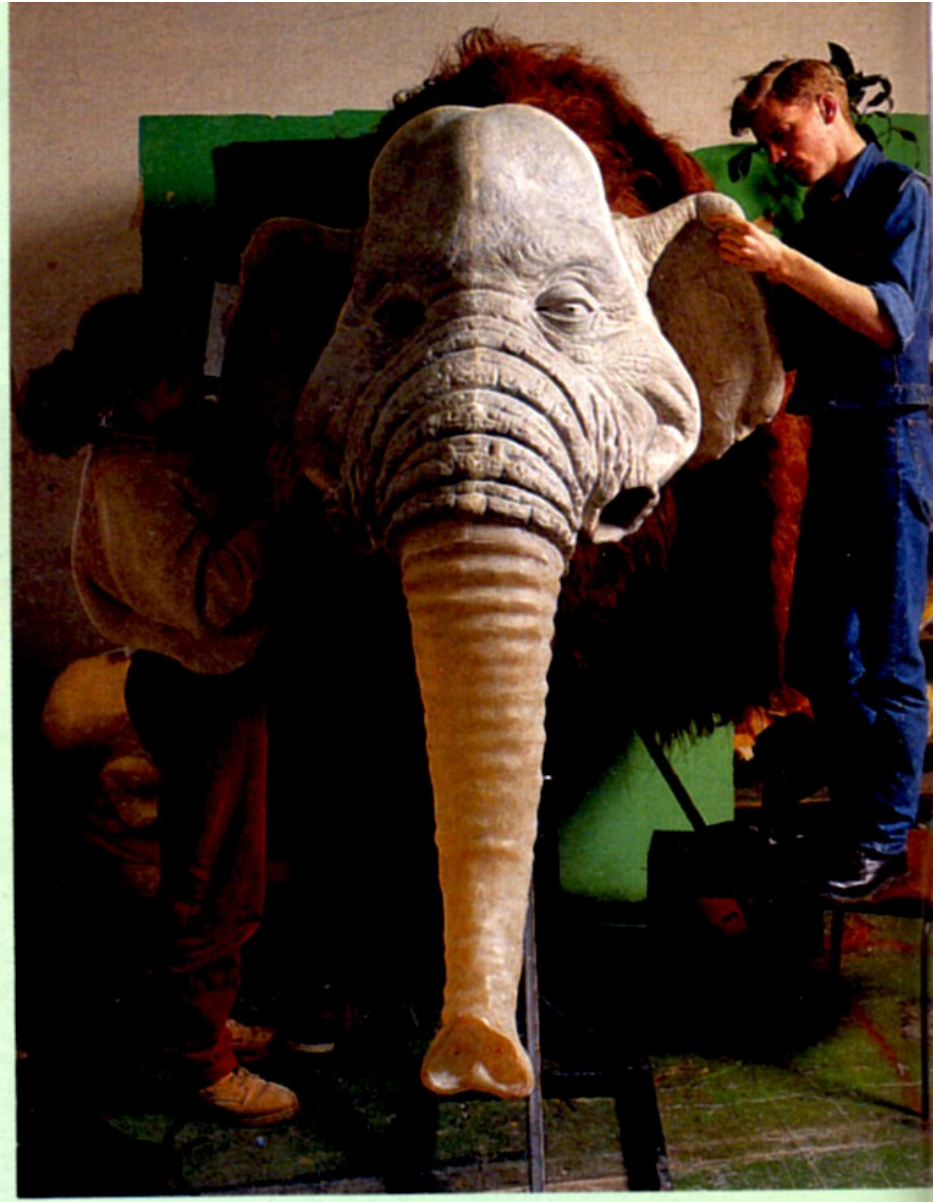
as, nowadays, I think we had 12 weeks to build all the characters for THE FLINTSTONES. It's very, very fast and furious. People's demands are much higher and we have much less time to do them. The trouble is when you do things very, very fast, instead of being cheaper, they tend to be more expensive and less easy to control."

Although, there are a number of wonderfully entertaining encounters between humans and creature-type gizmos throughout the course of the movie, Fred has some really delightful reoccurring scenes with two very different creature machines. One is with a wiseacre Dictabird, that serves as a dictation machine in his office at Slate

& Company and the other is with a garbage disposal unit at his home that has definitely seen better days. "There were quite a few creatures built for this film," said Courtier. "We built two Pigasauruses, which were disposal units located under the sink with their mouth upturned toward the drain hole. And the idea is when you put the garbage down the drain hole the pig receives it and gobbles it up. It's rather a beast pig. An elderly pig, which has been running for years and it causes a bit of a problem because it breaks down. At one point, Fred has to reach down into its mouth and take out a fork, which it's swallowed. Fred subsequently replaces it with a

Henson project designer Jamie Courtier (r) with a Brontosaurus mock-up and animatronic model designer Graham High (l), sculpting a celeocanth aquarium fish, surrounded by FLINTSTONES effects sketches.





Wilma's Wooly Mammoth vacuum cleaner begins to take shape at Jim Henson's Creature Shop in London. Right: Trying on the head for size during sculpting.

new one.

"The Pigasaurus is a hand puppet, again married with animatronics. All of these creatures run on a servo head, basically, and sometimes we used cables when necessary, especially with hand controls. Most of the complex expressions are derived from servo control because then we have interface by computer to the puppeteer. It makes it easier for them to control the more sophisticated expressions because the computer can bring all the servos into line to create an expression."

Without a doubt, the one character that steals the show throughout the film, is the Dictabird. The sometimes brutal banter be-

tween the bird and Fred is at times reminiscent of a classic Abbott and Costello shtick. Because of the dynamics of some of its characteristics and its more extensive time on camera, the Dictabird bird build was a little more involved than some of the other smaller creatures. "Yeah, it's quite a cute character," explained Courtier. "It's basically a dictation machine, which is why it's in the office. It becomes all of a character. It's actually animatronics, but it wasn't a hand puppet because they wanted the neck of the bird to look narrower than a human wrist. Most of the other creatures did fine because there's enough flesh around them to make them not look like a hand or wrist

performer. But with a bird, the neck's not that big. So we built a cable-controlled neck.

"Quite often with these creatures, we have to build more than one version in order to produce the coverage for different shots. In the case of the Dictabird, we had a bird that worked in the office which was the most complicated bird. Its moves include walking, dancing, wing movement and the features in its face move. For shots on location, when the bird has to move around, we built a different bird, which has mechanized legs for walking and not that complicated of a head because you would never see the face. It's on a 15-foot pole with a puppeteer who's walking behind it working the hand controls. And, again, we built another version of the Dictabird, which actually perches on the shoulder of an actor and it moves around a little. That was built so we could have the Dictabird being carried without an eight-pound unit-control system walking around with it."

Although Jim Henson Productions, Inc. recently announced the opening of Jim Henson's Creature Shop in Los Angeles, THE FLINTSTONES build was done entirely in London. "That was done mainly because the London shop is the biggest of the two," explained Stephenson. "And, I guess in London, at this point in time, we're capable of doing slightly more sophisticated work than we are in Los Angeles. I have a feeling that Los Angeles will eventually be expanded. At the moment we've got more work than we can deal with in London and the idea of some of it happening in Los Angeles is, I think, really very healthy and very essential for us." □

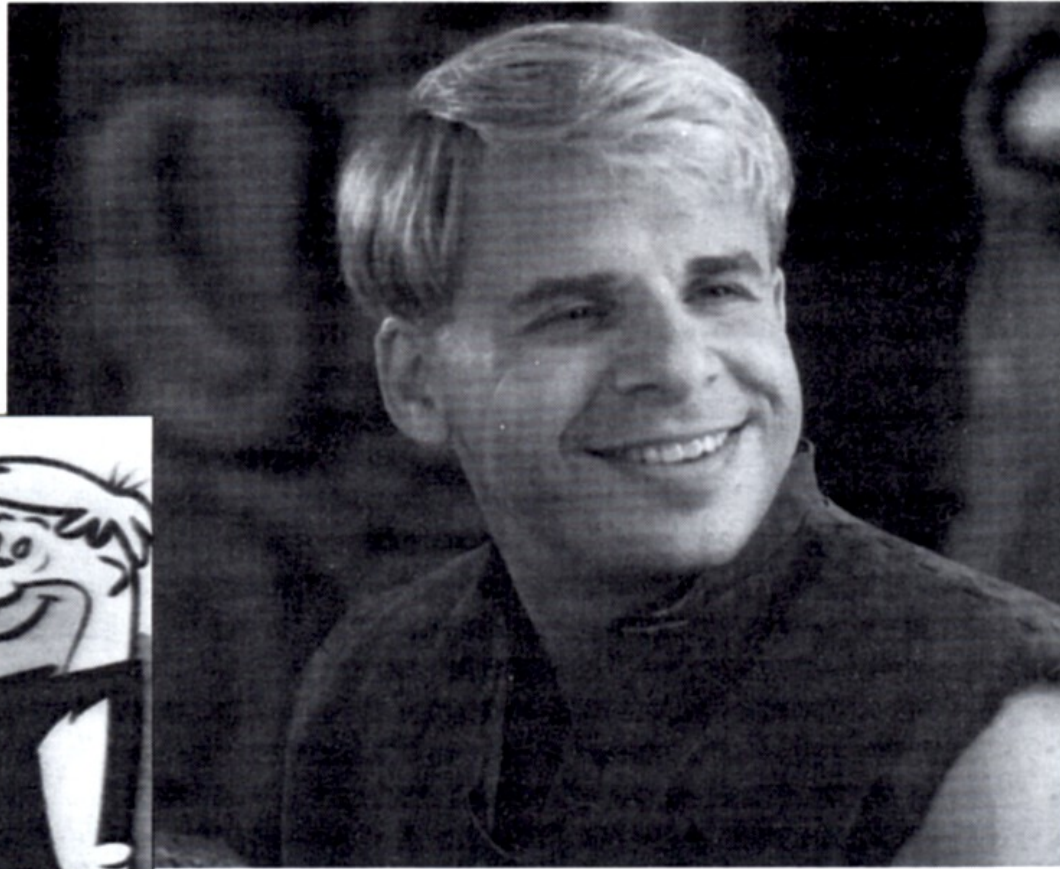
Testing the mechanics for Dino (left), Fred's dog, and choosing a color scheme for the Bronto-crane.



TANT NINJA TURTLES), whose whimsically inventive artists have always been in the forefront of animatronics and creature design, are responsible for the development, construction and performances of about 15 creatures that serve as the modern Stone-Age gadgets that were hallmarks of the cartoon show. In addition they created a full-scale version of Dino the Dinosaur, Fred's overly enthusiastic household pet, that always greeted him at the door by knocking him down and sitting on his chest. They also built various parts of the Bronto-crane that Fred works on top of in the cartoon's famous opening quarry sequence.

Special effects supervisor Lantieri (BRAM STOKER'S DRACULA, DEATH BECOMES HER and HOOK) again teamed up with George Lucas' Industrial Light and Magic (TERMINATOR 2, STAR WARS, THE ABYSS) to bring believable prehistoric dinosaurs to life, as they did in JURASSIC PARK. The big difference, in this film, will be that the dinosaurs will be of a more friendly and domestic nature. The notion being that in the time of THE FLINTSTONES, man and beast lived far more harmoniously than they do today. During our on-set visit, the computer technology was referred to as almost the next generation in digital imagery since JURASSIC PARK. And, although they're not promising any great new special effects tricks, they did assure us this time around, that the dinosaurs will be a lot more fun.

“Computer graphics is just a tool,” noted effects supervisor Michael Lantieri, “It’s just like a zoom lens or anything else. It’s how you use it that counts.”



Toon Vs. Toon: Blonde Rick Moranis as Barney Rubble (inset).

Lantieri and ILM also produced a number of digital images to work in connection with the Henson people's 3-D versions of Dino the Dinosaur and Fred's Bronto-crane.

Lantieri referred to the use of ILM's computer graphics capabilities as just a "tool." Said Lantieri, "It's like a zoom lens or anything else. It's how you use the tool and how you blend it into the story that you're trying to tell. Effects, lots of times, will kind of stand out in a picture and be fore-

fronted, the focus of everyone's vision. In THE FLINTSTONES, you want this environment just to be happening. So, the use of the computers and the use of the puppets and the use of everything in the whole environment was kept toned down. The creatures in this film are not violent or crazy, they're all very friendly—almost like pets. They were just supposed to be there and be natural. They're a part of Fred's everyday life. It's not an oddity that you're waiting to crash through the trees. It was approached much differently.

They were meant to fit into the setting. I think each time you do a movie that has either a creature or any kind of special effect, you do take steps forward. But, the intent here wasn't to create new technology, it was to blend it better."

Production designer William Sandell (TOTAL RECALL, ROBO COP) was the creative force behind the construction of downtown Bedrock, which included a fully functional bowling alley and an exact replica of the famous drive-in theater from the opening and closing credits of the cartoon. "We had lots of special effect sight gags," said Lantieri. "At the bowling alley, we had all of the creatures working." Sandell also designed and built the Slate & Company quarry and headquarters and the cul-de-sac in the suburbs of Bedrock where the Flintstones and Rubbles live. "This entire modernized rock quarry was all driven by bones and hidden motors, a big part of the movie that we later destroy," said Lantieri.

In keeping with the theme of the cartoon series, downtown Bedrock is filled with contemporary stores and products with a Stone Age spin on them. There's a TOY-S-AURS, a CHEVROK service station, a slab-o-matic at the BANK OF AMEROKA and, of course, you



The Dictabird: The Henson Creature Shop design for the prehistoric parrot at Slate & Company, a radio-controlled comic laugh-getter.

The Henson Creature Shop recreated many of the series' zany Stone-Age equivalents of our modern conveniences. From the cartoon (l to r), Wilma and her vacuum cleaner, Pigasaurus garbage disposal and phonograph needle-bird.



can always get some Roc Nuggets, Trench Fries and a Milk Quake at the ROC DONALDS.

"We felt from the beginning that to sort of have generic products and stores wouldn't be nearly as funny and interesting to the audience as if we could take real products and spoof them, make them Flintstonian," said Cohen. "So when we got to downtown, once we figured out what types of businesses we wanted to have, it was very important for us to get the cooperation of real companies to let us present them in the movie. In many cases, if companies didn't want to pay us money [for product placement], and it was more important for us to have them in the movie, we said, 'In that case could we at least use your name?' The department stores were tough because of a scene in the movie, where the store manager is sort of snotty and rips up Betty's credit card. A lot of companies just read the script and then said, 'Well we don't want be in the movie where we tear up someone's credit card.' We checked with a lot of department stores. But we ended up with Marshall Fields, which worked great for us, cause Marshy Fields is a perfect Flintstonian name. So we were very happy the way that came out."

The cast, although firmly rooted, for the most part, in comedy, included a couple of interesting choices, a few unknowns and was not without some risks.

"Kathy Kennedy, who is one

"Elizabeth Taylor was looking for a role," noted producer Bruce Cohen, "She wanted a nice supporting part that she could have some fun doing."



Betty With Bite: Rosie O'Donnell as Betty Rubble (toon, inset).

of the other executive producers, came to me one day in December [1992]," related Cohen. "And she said, I know who Pearl [Slaghoope] should be!' And I said, 'Who?' And she said, 'Elizabeth Taylor!' And I said, 'Oh my god, that's the most amazing idea I've ever heard!' So we sort of made a secret pact that day that somehow, someday, we would try to make it happen. Due to great fortune, Elizabeth Taylor was looking for a role. She wanted something that she could have fun doing that would be a nice supporting part. So we ap-

proached her and she said that she'd love to do it.

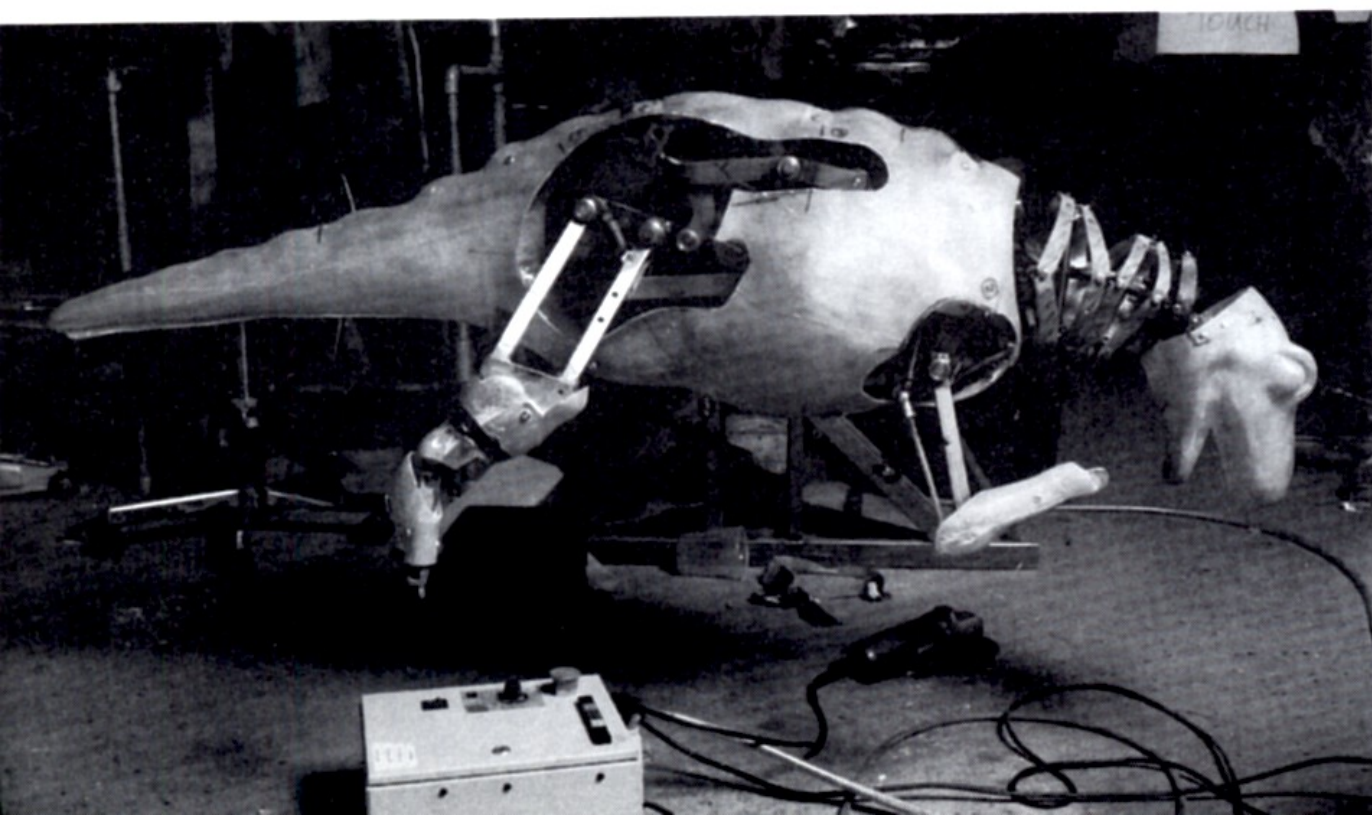
"One of the major reasons why I think it worked out in the end was because we were able to give her the world premier of THE FLINTSTONES to benefit The Elizabeth Taylor AIDS Foundation. That's her most important focus these days, so to be able to do something on such a large scale for AIDS was very important to her. I also think because THE FLINTSTONES were so popular worldwide she felt that it would be a successful project, it would be something worth getting in-

involved with. The fact that it was for Amblin Entertainment probably didn't hurt when she was considering coming back to the American screen after being gone for so long."

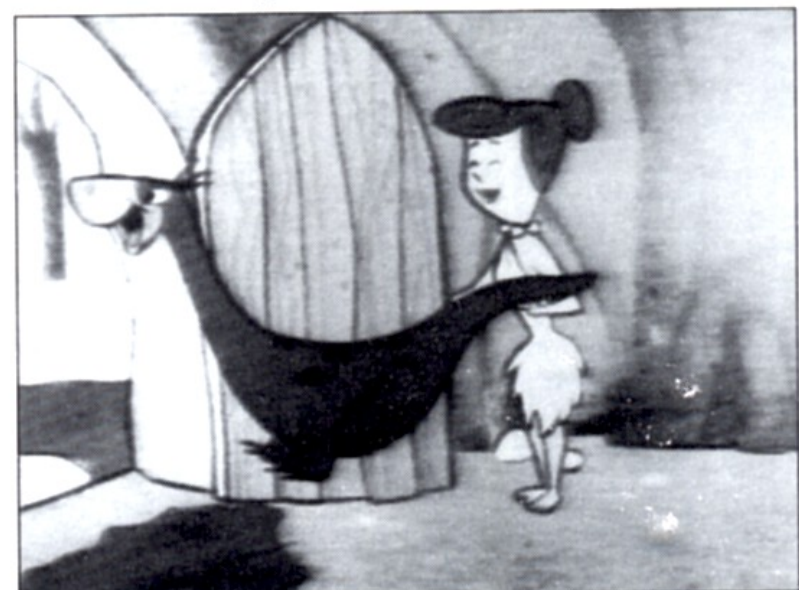
Taylor was welcomed onto the set with the complete red-carpet treatment from the cast and crew. Lavished with over 30 bouquets of flowers from all over the world and several gifts from Cartier, she also received a number of real world products recreated to look especially Flintstonian including a big Flintstone-styled Passion perfume bottle. But, while her presence was exciting for almost everyone during the two weeks that she was on the set filming, Levant felt a certain amount of anxiety about directing the legendary thespian.

"Yes, it was very nerve wracking for me," admitted Levant. "But strangely enough the thing that really broke the ice for me was when I stepped on her foot." She wasn't wearing shoes at the time because it's what you might call, "a barefoot movie," none of the cast wore shoes while on camera. So as Levant explained it, she cried out in pain and he began apologizing profusely because he really felt bad. She then left the set, because she had finished her scene. But when she returned 20 minutes later, her foot was all bandaged up and she was limping. Levant just wanted to crawl under a prehistoric igneous formation and die, until he looked behind him and saw that the entire crew was laughing and he realized they were all putting him on.

"She was extraordinarily down to earth and wonderful to talk with," said Cohen. "But at



The mechanical armature and fiberglass substructure for Dino, Fred's dinosaur pet (left), shown with Henson's radio-control box.

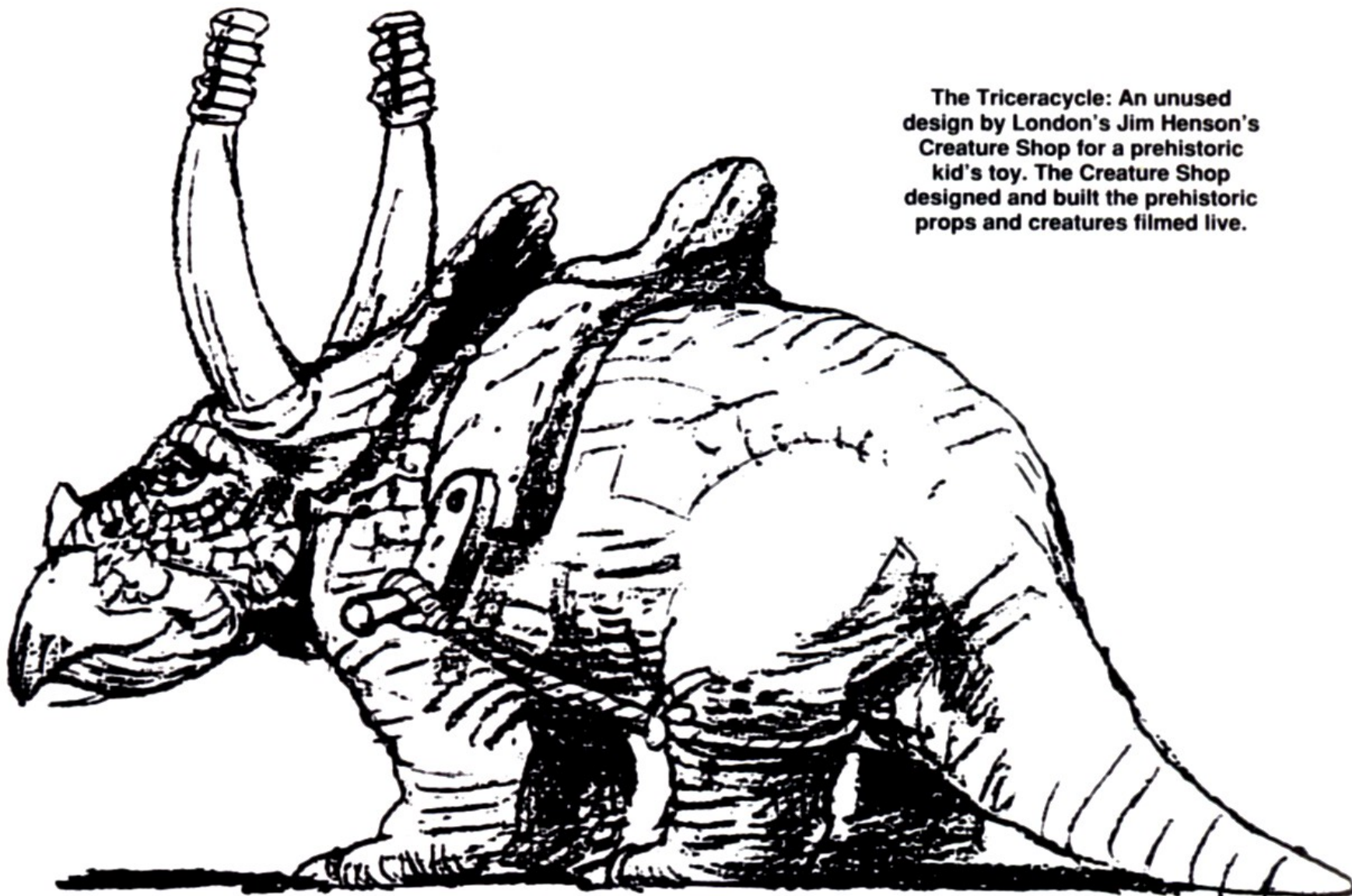


the same time you were in the presence of American royalty. I mean, she's earned that with her incredible career, which has lasted so long. I think we were all really in awe of who she is, of what she's done in the past, on the screen and what she's doing now for AIDS. So, even though she couldn't have been nicer and more approachable, you still knew that it was Elizabeth Taylor."

Open casting calls were held in Los Angeles for the parts of Pebbles and Bam Bam. MTV, ENTERTAINMENT TONIGHT and a couple of other outlets covered the search, which resulted in over a hundred pairs of identical twins being screened. Both sets of twins were ultimately picked from the group they saw during the open call.

"When Marino and Hlynur [Sigurdsson] walked in, I saw them, and they really were Bam Bam's face brought to life," related Levant. "They're from Iceland and have that big Nordic forehead and that big mop of blond hair and were strong, I mean physically strong. Not like little boys. For all our finalists and stuff we brought in the kids and we had like an eight-pound little barbell there. So they'd pick it up. And a lot of them were really struggling [Levant mimicked a little kid straining to lift a heavy weight]. But these guys—Boom! Right up! Well that's Bam Bam. And they've done very well."

During the course of our interview with her, Rosie O'Donnell kept referring to the Bam Bam twins as a singular he until



The Triceracycle: An unused design by London's Jim Henson's Creature Shop for a prehistoric kid's toy. The Creature Shop designed and built the prehistoric props and creatures filmed live.

one of the correspondents from Brazil brought it to her attention. "I mean, them," she said, correcting herself. "But you know for three months I didn't know who was who because they're identical twins. Yesterday he says to me, [she mimicked a young Hans and Franz Scandinavian accent] 'Rosie, if you look on my nose, you see a freckle, and then you know that I am Mono.' Like he's telling me now, three months after we started. I've been saying to him, 'Who are you?' And he goes, [Accent again] 'I like when you don't know who I am!' He's adorable, he's only four years old and he's already stealing the show."

Several movies in the past, such as THE BABE and EVERYBODY'S ALL-AMERICAN, which touted Goodman as the only one who could do

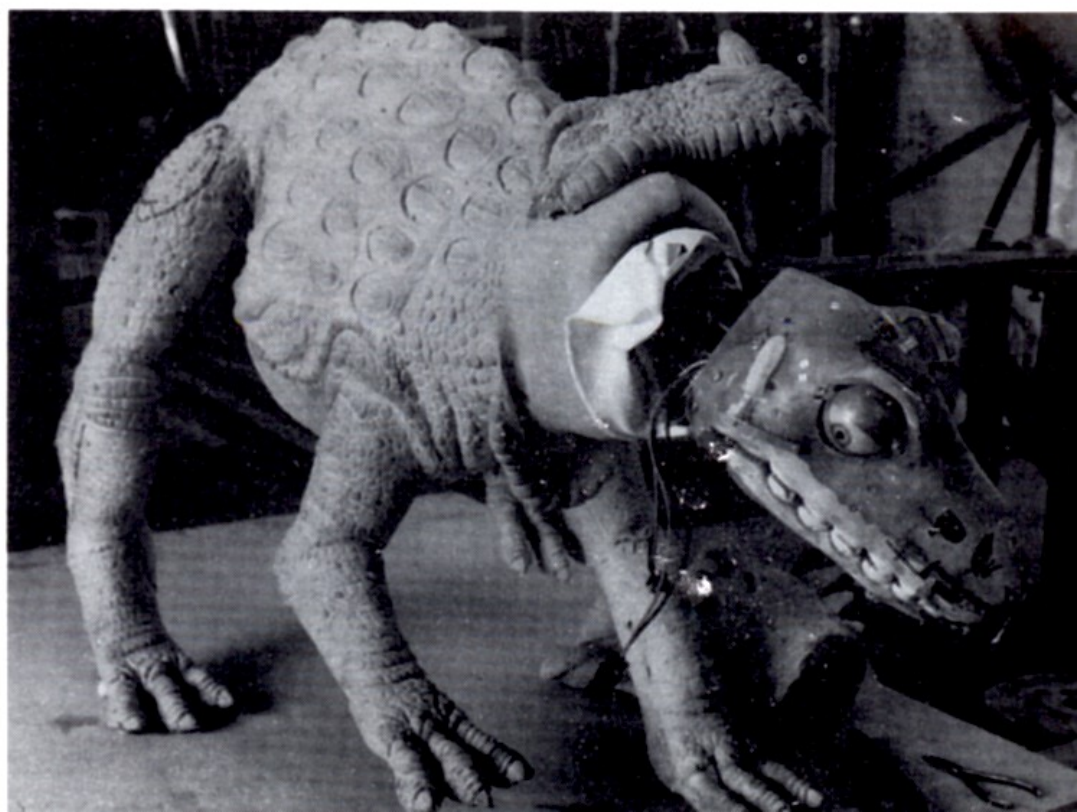
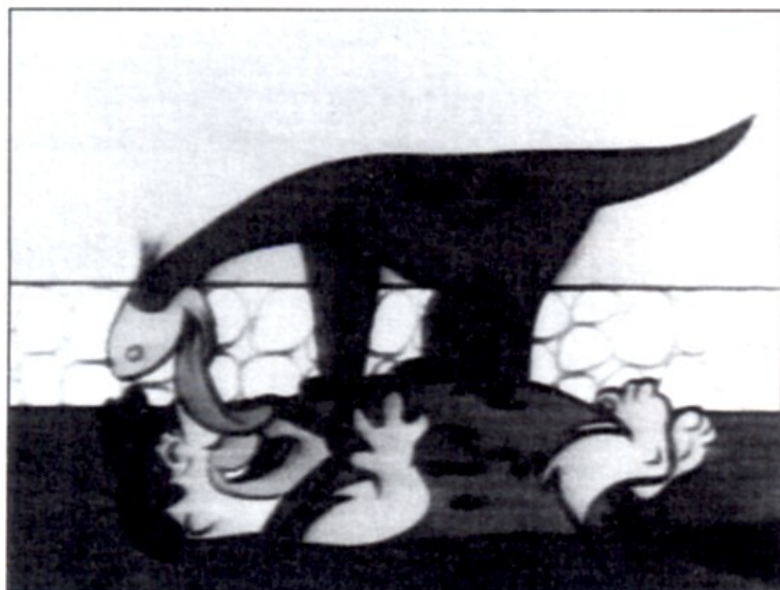
their movies, went on to become commercial flops. With this in mind, Cohen was quick to defend the decision to bring Goodman aboard this production, which has clearly been labeled "blockbuster" since its inception, as a decision of creativity rather than one of business. "Well, in this case, there was no business element. I mean, we felt, clearly from a creative stand point, that John Goodman was the ideal Fred Flintstone. And certainly that would have been true if THE BABE had been a huge hit. But the fact that THE BABE wasn't as big a hit as people expected certainly didn't make any difference to us whatsoever. We still felt that John was just as good a Fred. And, having watched his performance, it's really very exciting, the culmination. Sometimes an actor just sparks to his

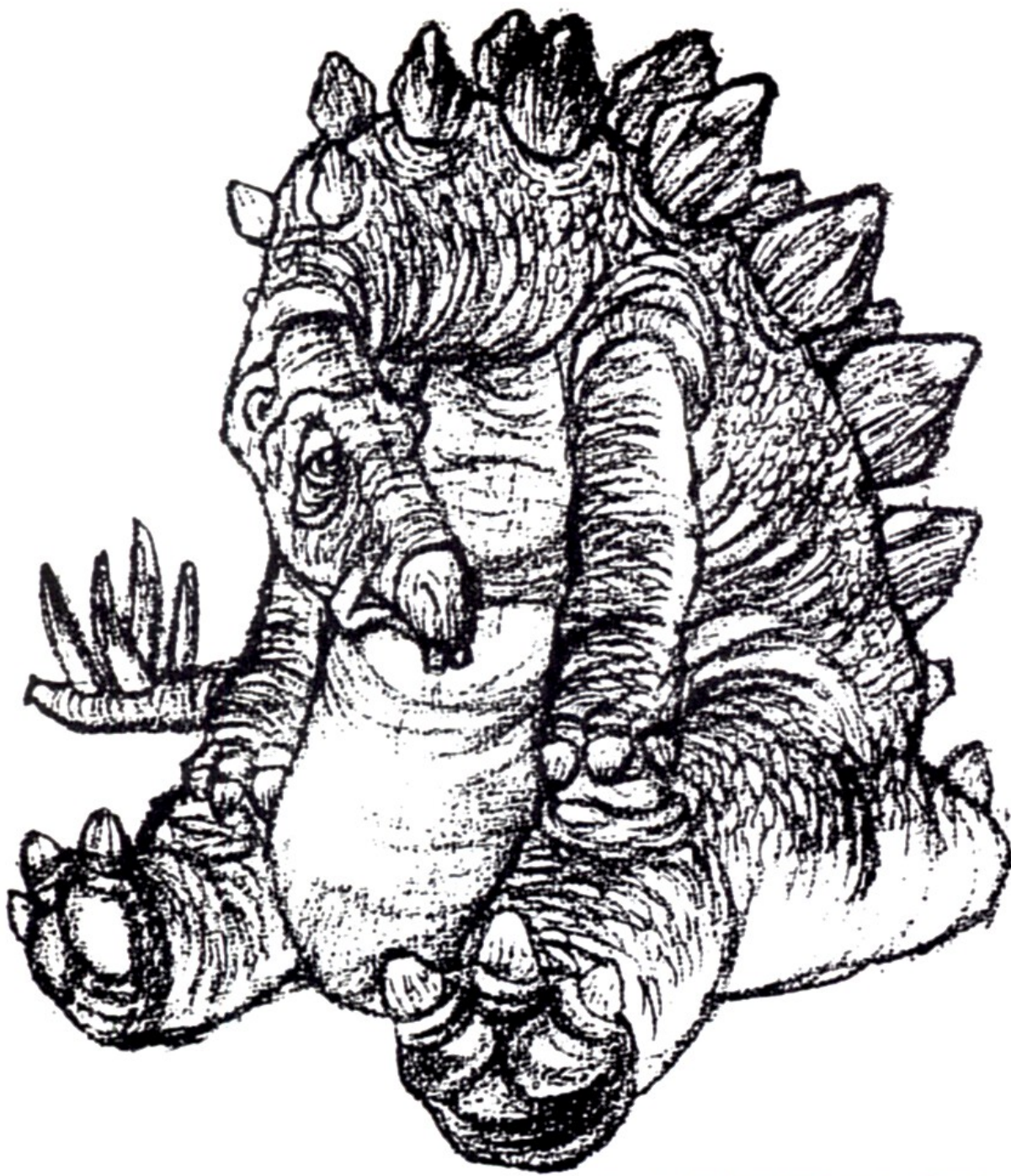
character and that certainly has happened here. His YABBA-DABBA-DOO is superb!"

Also, in an effort to update the 1960 image of THE FLINTSTONES, Bedrock and its citizenry have been integrated with people of color. Specifically, Halle Berry, a runner-up in The Miss USA Pageant, was cast as Miss Stone, one of the main roles in the movie, which was originally scripted as a "gorgeous blond." In fact the role had at one time been offered to Sharon Stone, which she was unable to accept because of a conflicting schedule. Other lesser roles were filled with actors of Latino, Black and Asian backgrounds. Cohen simply stated, "We felt that it was important that Bedrock be an ethnically diverse town, as we feel that it really must have been."

Showing a little color him-

Henson's Dino combined with ILM's computer graphics, a la JURASSIC PARK, recreate the cartoon action (below). Right: Putting the foam skin on Henson's mechanical effects Dino.





Sad Stegosaurus, dinosaur design by London's Jim Henson Creature Shop.

self, we were able to catch up with Rick Moranis between takes. We were not scheduled to speak with him during the press visit and he was only able to speak for a moment. "It's great and I'm just having a wonderful time," said a very happy, healthy, tanned and blond-haired Moranis about working on the production as Barney Rubble. "I'm wearing a good sun block, which I can get you the name of, if you want. But, there having us wear a makeup to make us look like we've spent a little more time in the sun doing actual quarry work." When we commented on his

new "Barney Blond" hairdo, Moranis joked, "I'm having a fabulous time being blond. Although, it's very high maintenance and I now have much more respect for people who have been victims of hair coloring."

In much the same manner of other Spielberg movies **THE FLINTSTONES** is being heavily licensed in hopes of cashing in on the worldwide status of the classic characters and the current dinosaur fad that in many ways was fueled by **JURASSIC PARK**. "It turns out that [**THE FLINTSTONES**] is so endear-

"The licensing is enormous," noted director Brian Levant, "but hopefully we're going to bring kids back to what made the cartoons so popular."

ing and has such long legs that most kids today, I don't even know if they see the original series, but they see the vitamins and the commercials for the cereals," said Levant. "The licensing is enormous on everything you can name. Hopefully we were going to bring [the kids] back to that which made the cartoon series so popular and unique.

"There's going to be some new merchandising reflecting our characters, the unique features that we've brought to this franchise. A lot of our characters, like our dictabird are new creations. A lot of the cars, you know that you'll be putting the new Flintstone figures in, will be things that came from our design team. If everyone else benefits from this—great. But, you know, I'm not in the merchandising business. I'm here to make a funny film."

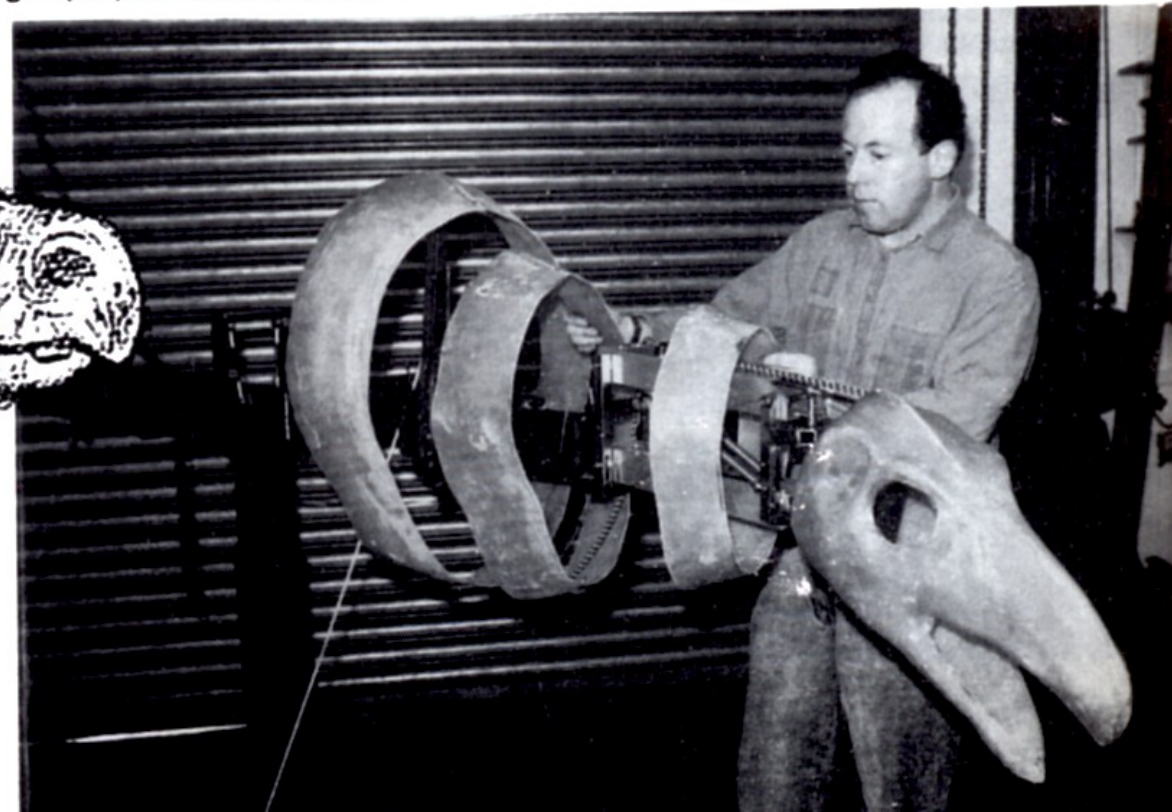
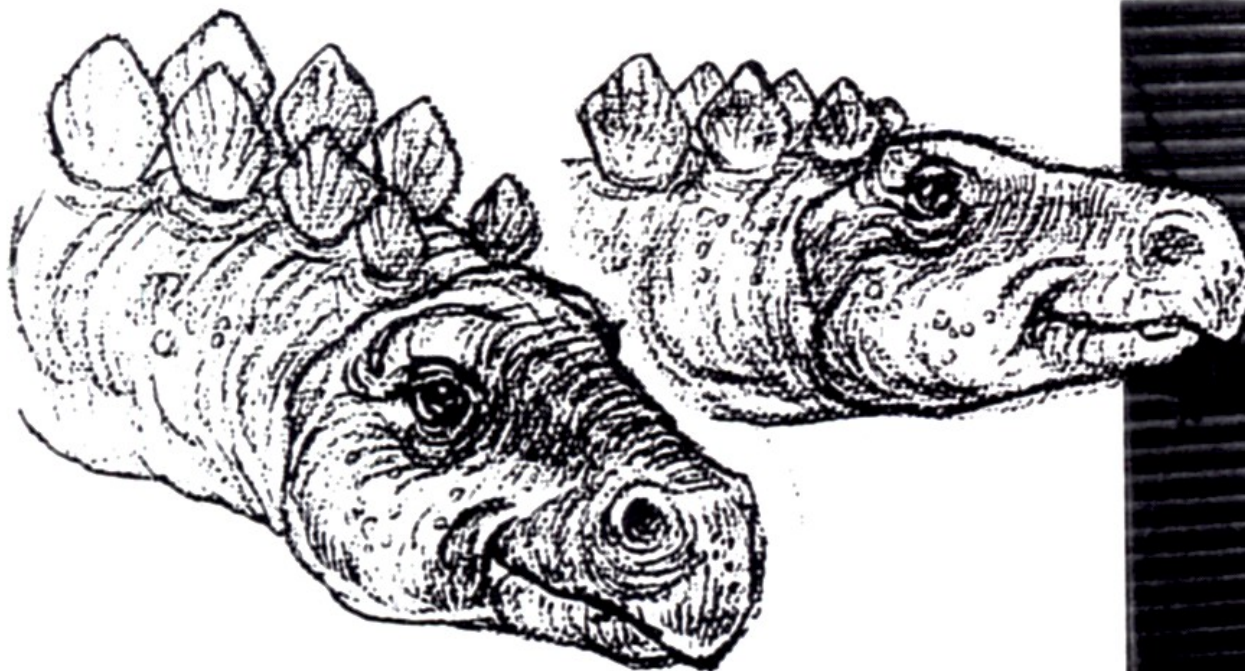
And that is really all that Levant said he is trying to do: make a funny movie that the whole family will enjoy. "I remember so clearly being seven or eight years old when **THE FLINTSTONES** first came on, right before **77 SUNSET STRIP**, which was then my favorite show, and just always loving the juxtaposition of **THE HONEYMOONERS** in this Dr Seuss, prehistoric world of

theirs," said Levant, who admits to still watching the cartoon every morning from 7:00 to 7:30 on channel 11 with his kids.

"This is a film, we say is for all ages and we believe it," continued Levant. "It's a film that parents and grandparents aren't going to be embarrassed to take their kids to and they'll know the experience will not be harmful to their children. We're very proud of that. You know you're always hearing about, 'family entertainment,' and this truly is. And we want it to be. I'm very comfortable with that. I don't find the need to swear, to hit people or shoot guns and stuff. That isn't what this is about. This is fun, this is entertainment. And that's what we're trying to deliver. Very much in the spirit of what I saw when I was a kid. A very classic situation comedy, entertainment. I often say, 'it's like a sitcom on steroids!'"

Later that day as we started our slow ascent back out of the quarry, all of us exhausted, quiet, somewhat gritty but loving the coolness of the air conditioned van and the ice cream cones we had just snagged. I couldn't help wondering if Moranis was serious about getting me the name of that sun block? □

Henson's dinosaurs for the film are mostly cute and friendly, Stegosaurus designs (left) and constructing the mechanical effects props to bring them to life.



FLINTSTONES

BUILDING BEDROCK

A Sun Valley rock quarry housed the cartoon town.

By Michael Beeler

More than just a cartoon town, Bedrock was always Small Town, USA. It had parks, department stores and even a police department. There was a bowling alley, a drive-in movie theater and a great place to get burgers on a Saturday night. When Fred put the cat out for the night, he wasn't in a two dimensional color cell somewhere in Hollywood. He was down the street and around the block, in that funny looking neighborhood with brightly painted houses made of boulders.

"We wanted [Bedrock] to look like a real town," said Bruce Cohen, producer of THE FLINTSTONES. "I mean, the whole joke of Bedrock is that it resembles modern civilization in so many ways but, yet, it's prehistoric."

The first question the producers asked themselves concerning this project, was whether or not the movie could be made in the Greater Los Angeles area or would they have to go elsewhere to find the kind of stone age ambiance they needed. From an efficiency stand point, they were interested in being as close to the studios as possible because logistically that's where most of the materials, technicians, creative services and other film services are centered.

Downtown Bedrock, the Slate & Company quarry and headquarters and a little snack shop were all eventually constructed on the floor of the giant CalMat Quarry in Sun Valley, which is a real functioning quarry. Coincidentally, the quarry began production the same year that THE FLINTSTONES premiered on television in 1960.

"When we came in and saw this quarry, 12 minutes from the studio, we said, 'If ever there was a reason to make this a movie, clearly this is a movie that was meant to be made,'" said Cohen. "We got very excited to find this great location and [CalMat] was wonderful. They weren't using it, because they have a couple of quarries and they only mine one in this area at a time, so they said, 'Yeah, we'd love to have this done.' They've been great. In fact, they helped move stuff for us and they've really let us do whatever we wanted. There's a lot



O'Donnell, Moranis, Goodman and Perkins, at home in a cartoon world built for live-action laughs, the production design challenge of a lifetime.

of heavy equipment, that they have, like all this stuff just sitting around and some of it was in our way. So they moved it out of the way for us so we could build our sets."

They also constructed the Flintstone's and Rubble's Bedrock suburban cul-de-sac at Vasquez Rocks, which is an area in Santa Clarita Valley about 35 minutes north of the CalMat Quarry. The rocks, once the hideout for a notorious 19th century bandit named Tiburcio Vasquez, have played host to film companies ever since 1905. The open set became a very popular tourist attraction during the 1993 Memorial Day Weekend, when about 30,000 people walked through it.

"Surprisingly enough," said Cohen. "When all was said and done, our construc-

tion ended up being about the same percentage of budget that movies usually are. Usually construction would be less than ten percent of the total budget. So we didn't spend that much, although we had a lot to build and we had to build everything from scratch, the materials ended up being relatively inexpensive and easy to work with."

All of the sets for the movie, which were created by production designer Bill Sandell, took about two months to build. The main material used in the exterior construction was a stucco like substance that was built around a frame, in much the same way that you would spray the outside of a tract house. It was layered, hardened and then painted. The other principal material was a sort of styrofoam, which was sculpted, hardened with a glaze much as you would use with ceramics and then painted. The buildings on the sets all resemble either the chiseled out boulder look of the dwellings of Bedrock or the larger open air structures such as the bowling alley. Besides the drive-in theater, the bowling alley was probably the biggest thing that was built for the movie. It has a real waterfall that cascades over a paddle wheel which turns a log to which separate paddles are attached that act as the bowling ball return and a lobster pin setter, which is one of The Henson Creature Shop creations. □

Pebbles (Elaine Melanie Silver) and Bam Bam (twins Marino and Hlynur Sigurdsson), with props hand-made to prehistoric order.



Recreating the cartoon show's look, Fred's rock quarry workplace (left) and suburban tract (right).



STEPHEN KING

THE STAND

The horror master on filming his horror masterpiece, and lesser adaptations.

By Michael Beeler

When Stephen King finished writing *THE STAND* over 15 years ago, it had taken about two years of his life to complete, was over 1,200 pages long and weighed 12 pounds. He hand-carried the finished manuscript, which his wife, Tabitha King, had wrapped in Saran Wrap, 30 blocks from where he was staying at the U.N. Plaza Hotel to his editor's apartment. As he walked, shifting the heavy manuscript from one arm to the other, he had the premonition that he was going to die from a heart attack right there on Third Avenue and that the authorities would find him sprawled out in the gutter, with the manuscript lying a few inches from his outstretched fingers. He was convinced that, one way or another, *The Stand* was going to kill him.

Even after he delivered the manuscript, his ordeal was far from over. The original release was cut of about 400 pages because the accounting department felt the book was too long to be commercially successful. Years later he rewrote those 400 pages to restore the book to its original length. Somewhere between the two release dates of the book, the movie began its own sojourn to the world of celluloid. Deals were made, then abandoned. Numerous screenplays were written, rewritten



King, a horror fan who happens to do it for a living, joking during the filming of *CREEPSHOW*, his first produced screenplay for the makers of *THE STAND*.

and then scrapped.

Then a deal was reached with ABC television to turn *The Stand* into an eight-hour miniseries. King decided to write the screenplay, which he rewrote five times, and, for the first time, to serve as an executive producer along with longtime buddy Richard Rubinstein.

Then the logistical nightmare began of producing the film, which Mick Garris directed, over an almost six-month

long filming production schedule on location in Utah, Nevada, Illinois and New York. Finally, with post-production completed, the finished six-and-a-half-hour film was delivered to ABC. King was now ready to sit down and talk about his craft, his books, his movies and what may very well go down in history as his most enduring work: *THE STAND*.

"Well, *The Stand* is something that I've lived with, from

first inception in, I'd say, 1974 to 1975," said King, sporting a thick, greying beard, running shoes, Levis, T-shirt and an unbuttoned long-sleeve shirt with the sleeves rolled up. "The writing of *The Stand* took up to two or three years, just in going from first draft to second draft to third draft and a book. Later on, when it was published, Doubleday arbitrarily cut about 400 pages from the manuscript. When I did the unabridged *Stand*, I rewrote the entire book so I could not only integrate the material, but try to bring the book in focus with a lot of things that were going on that had changed in the period between '79 and '85 or '86, or I guess it was finally actually published, the unabridged, in '88."

One of the major things to change during that time was the new awareness of AIDS, which King felt had a lot in common with his own killer virus in *The Stand*. "By then, AIDS jumped to the forefront," added King. "And, I wanted to sort of make a parallel, if I could, between the way disease vectors spread, because AIDS made a perfect background for what I was trying to do with the 'Super Flu.' All I had for a prototype when I wrote the original *Stand* was Legionnaire's Disease, which is nowhere near as efficient a vector as I wanted to try and

WRITING'S REWARDS

“If I think that what I write will scare anybody, I get a little maniacal grin that’s trying to surface on my face because, underneath, of course, I’m quite insane.”



James Sheridan as Randall Flagg, King’s symbol of evil in his demonic scarecrow guise in *THE STAND*, makeup by Steve Johnson and Joel Harlow of XFX, Inc. Inset: Sheridan as Flagg, the miniseries’ despotic leader of post-holocaust Las Vegas.



use to tell my story and to make it realistic and scare people.”

In many ways, scaring people, is what King lives for: it’s his job, his craft and he loves it. Regardless of whether he is working on a book or a movie, he is always looking for a way to unsettle the nerves of his patrons. Throughout the interview he kept returning to one theme over and over again, that it delights him to no end when he is able to successfully transfer to his audience the things that scare him.

“Sometimes I scare myself when I’m writing,” King admitted. “Sometimes, I’ve seen things that have been made from my work on TV that scare me. There’s a sequence in the miniseries *IT* where a light comes through this pipe that’s got a lot of holes in it that really gave me the creeps.

“There’s a scene that scared me to write that’s set in the tunnel in *The Stand* when these people get out of New York and when I saw it on film, it scared me. And there’s a sequence, too, in *The Stand* where Stu Redman is trying to escape from this facility that’s really full of dead people. It’s become a graveyard. And for me, that’s scary. And some of the dream

sequences are scary. When I read the stuff over, I don’t think I scare myself, so, what I’m trying to judge then is whether or not it will scare anybody else. And if I think it will, I get a little maniacal grin that’s trying to surface on my face because, underneath of course, I’m quite insane.”

When prodded further, as to where the darkness comes from, he simply referred to his alter ego from *The Dark Half* by adding, “I don’t know where it comes from. Everything seems normal and then I sit down at the typewriter or the word processor and Charlie Starkweather comes out.”

Over 13 years ago, when King was visited by Rubinstein and George Romero, it was decided that Laurel Entertainment Productions would eventually produce the film. Somewhere along the process of achieving that goal, King decided that he wanted to have a little more control of the finished product than he normally does when selling the film rights of his books. “Well, if you try to control it completely, you go nuts, you go mad,” said King. “You have to start with the idea that things are going to change if you let it out of your own backyard. Same way your kids are going to

change when you send them off to school. They meet other kids, you know? And the kid that you sent off to school, when it comes back, it isn’t the same.

“Arbitrarily, what I do is split everything that I sell to films into two groups. One are things where I talk to the book in the way that you would a kid you were sending off to summer camp, ‘Enjoy yourself, have a good time. I hope you don’t get banged up too bad. That you get homesick. That you don’t come home with poi-

son ivy. See you later. Bye bye.’ “The other group is the kind you get involved with. And, with *The Stand*, because the book has been important to a lot of fans, and because the book has been important to me, in some ways it’s the most important thing that I’ve ever written as far as a book’s concerned. I thought, if I’m going to do this, let me jump in the whole way. I’ll do the script. I’ll stick with it down the line. I’ll make the revisions. I won’t turn it over to anybody else. I’ll executive produce. Mick asked me if I would play Teddy in the thing and I said, ‘Yeah, I’ll do that too.’ So, I worked very hard.”

King, whose books have not always translated well to film, felt he wanted the success or failure of *THE STAND* to fall squarely on his shoulders. “I decided to do the adaptation because I wanted to carry it through all the way,” added King. “If it was going to get done, and it was my decision to let ABC do it, ultimately, I wanted to end up with a situation where people would look at me and say, ‘I really like what you did,’ and I would be able to feel that I had a direct hand in that. And if I really screwed it up big time, they would be able to come directly

to me and say, ‘You really messed up’ and I’d be able to take the rap for it.”

Initially, King had some major reservations about making *The Stand* into a TV movie because he didn’t feel television would ever let him do it the way he felt it should be done. “My question to ABC was, ‘You say you want to do this, so can we do the book or are you going to make a deal and only to say “There’s stuff that we can’t do?”’ Because obviously,” said King, “for years when people asked me about doing this for TV, I’d say, ‘Listen, you can’t do the end of the world and then break in and say, “Now a word from Charmin toilet tissue.” It can’t happen.’

“Then things changed. The miniseries format grew up, I think with *LONESOME DOVE* and, to a large extent, with *IT* as well. So my question was, ‘Are you going to let us do it?’ And they said, ‘Yes, we will stand

Flagg as horned demon, second stage makeup designed by Joel Harlow of XFX, Inc., for airing on ABC in May.





Among King's favorite adaptations, *STAND* director Mick Garris' handling of King's original screenplay for *SLEEPWALKERS*, Brian Krause (above) as a vampiric shapeshifter. Below: King's cameo role in the 1992 Columbia film.



away and let you do the book that you wrote for TV.' It was such a relief because I'd tried to do it a couple of times theatrically and it was just too long. It was like trying to sit on a suitcase and get all your stuff back in and I couldn't do it. The thing about TV is they do have a lot of time and, under certain circumstances, you can tap into that. Then the real challenge becomes to use just enough so that you don't become boring."

Said King of *IT*, ABC's earlier King Novel for Television, the climactic entity "looked like a Delco Battery."



Ultimately, some concessions were made in order to produce the kind of movie that could be broadcast nationwide during prime time. The foul language was toned down considerably and most of the sex, blood and gore was taken off stage. Also, interesting to note, there was a major reduction of snot. "They said they didn't want too much snot, if we could avoid it," said King. "THE STAND is about the plague and the plague is basically a jumped-up flu strain and they were concerned. One of the Standards and Practices people said, 'There's a lot of mucus in this book.' So we have some special effects mucus, but Mick was very good about that. Mick was, sort of, laid back on the mucus."

But, King was quick to add that they were still able to indulge themselves a bit when it came to grossing people out. "Well, there is some gross-out in *THE STAND*. My favorite moment—I don't want to spoil this—but there's a sequence I just loved. And again, I thought, maybe Standards and Practices is going to give us a problem. But they didn't.

"I think it's the second night,

HORROR OR SNORER?

"They do have a lot of time on TV and, under certain circumstances, you can tap into that. The challenge becomes to use just enough so you don't become boring."

when they go back to the Stovington plague place where Stewart has escaped and Harold Lauder is sick when he comes out and vomits. He goes over to the bushes to vomit some more and he sees a nurse's legs sticking out and there are worms crawling all over them. And it's really—it's sort of a special moment for me."

The *Stand* is the third book of King's to be made into a miniseries for ABC television. And although he was more than willing to admit there were problems with the two previous presentations, overall he was pleased with both of them. "As far as the other ones go, I liked *IT* very much," said King. "I thought they did a great job. The way *It* was adapted was largely instrumental in my decision to go ahead and run with *THE STAND* with ABC. I liked *TOMMYKNOCKERS* a little bit less, but I think it's adequate TV. That sounds very snotty, doesn't it? Adequate TV. But I thought they did a pretty decent job with a book that wasn't top drawer to begin with."

He admitted that some of the problems stemmed from trying to create on film what had originally been inspired in

the imagination of his mind. "Well, some of it is my problem in trying to create things that will stand up to the visual image. Some of it is, I would say, probably both with the climax of *IT* and with a lot of the stuff about the spaceship in *TOMMYKNOCKERS*, there's a problem with the story that I had to tell. I had some problems with the climax of *IT*. [The spider] looked like a Delco battery.

"The problems, from my standpoint, with *THE STAND* are not the same, partially because the elements of the fantasy in *THE STAND* are woven into reality. I'll tell you the truth and this is no bull, of everything I've done, when I look at *THE STAND* and I hear them say my words, at least I don't want to throw up. I look at it and on the whole I'm pretty proud of it."

Even though almost 30 of his books have been made into movies, King says he never writes a book with what may seem like the eventual film in mind. "I have the movie in my head," said King. "I don't need to have the movie on the screen. I just think up stories that I'd really like to tell and I try to think up ways to get readers to be really upset and lock their doors and worry and not be able

Jimmy Smits encounters King's *TOMMYKNOCKERS* from space, also for ABC. Said King, "It's adequate TV...the book wasn't top drawer to begin with."





MINISERIES PREVIEW

Well written and skillfully acted, with the promise of greatness.

By Michael Beeler

If the first night is any indication of things to come, *THE STAND*, Stephen King's new miniseries on ABC television, may not only be a good movie, it just might be great TV. It is an intriguing experience from its opening credits, rolled to the tune of "Don't Fear the Reaper," to its end, where Gary Sinise as Stu Redman begins his long walk into the darkness, alone. Like the first nights of both of the miniseries *ROOTS* and *LONESOME DOVE*, *THE STAND* successfully begins the telling of a very long, well written, and skillfully acted story, in such an honest way, that it feels personal.

The first night of the eight-hour miniseries, which ABC plans to air in May, begins at a Government Reservation in California, where a deadly virus is accidentally released on an unsuspecting world. The virus, which is a sort of souped-up version of the flu, has a communicability level of over 99%, killing all its victims within two days. The Government tries to suppress the truth by claiming that the virus is just part of a new flu epidemic. But, when the dead bodies start piling up everywhere, all hell breaks loose and we are treated to an unbelievable view of anarchy.

The subsequent three nights will follow the few survivors as they are guided by their dreams to either Boulder, Colorado, which is centered around a 106-year-old beacon of goodness called Mother Abigail or Las Vegas, which is run by the satanic Randall Flagg. The ensuing confrontation is the age-old battle between good and evil, with each individual survivor, ultimately, having to make a stand.

The first night of this miniseries is going to be very disturbing for young children,



Ruby Dee as Mother Abigail, King's 106-year-old beacon of goodness, humanity's last stand.

optimists and almost everyone else. But, not just because it is filled with random violence, senseless bloodshed or an endless landscape of raw and unsettling human carnage. The sad truth is most of us can find a bit of that horror just outside our front door, if not inside. No, this movie will be disturbing because it shines a very believable light on the fact that the people who should be protecting us are routinely creating uncontrollable

monsters that some day may devour us all.

This is a scary movie. It will genuinely paralyze many of us, with the fear that our worst nightmare could have happened ten minutes ago, is now racing down the highway, straight for our town and there is nothing we can do about it. It gives you the uneasy feeling that there is no safe place, anywhere, anymore, for anyone.

Stripped of much of the backstory from Stephen King's epic novel, the screenplay, which King also wrote, still manages to vividly paint the numerous characters with color and real emotions. Although, the depth of some of those characters may seem somewhat shallow to anyone who has read the book.

Despite a few disjointed performances, most of the actors bring a visual richness to their characters that executive producers King and Richard Rubinstein, no doubt hope, will encourage viewers to return night after night to track their individual stories.

If ever there was a reason for giving Emmy Awards for cameo appearances, Kathy Bates' portrayal of Ray Flowers, a two-minute part originally written and scripted for a man, should be it. Bates is suburb as the tough-talking, no-nonsense, morning DJ for an all-talk radio station (think Eric Bogosian in *TALK RADIO*), who is



Gary Sinise and Molly Ringwald as Stu Redman and Frannie, victims of King's random violence, senseless bloodshed and unsettling human carnage.

gunned down by soldiers for broadcasting the truth about the epidemic.

Ed Harris also puts in a realistic performance as General William Starkey, the atypical head of military command, whose internal battle between his insight into humanity and his squared away sense of duty, leads him to blow his own brains out.

Other kudos should be afforded to Sinise for his wonderfully strong portrayal of Redman, Rob Lowe's surprisingly sensitive deaf mute Nick Andros and Adam Storke's insightful Larry Underwood.

The only fear we have for *THE STAND* is that it could follow in the footsteps of *IT* or *TOMMYKNOCKERS*, also King miniseries on ABC, both of which started out great, only to end dismally with an absurd giant spider and imbecilic-looking aliens, respectively. There may be hope though, since *THE STAND* is more firmly rooted in reality and there are no goofy monsters at the end of the book.

Otherwise, Garris has successfully brought us the first night of *THE STAND*, which comes off as a sort of modern, post-cold war, Stephen King version of *FAIL SAFE*, the classic doomsday movie from the early sixties. Only this time around, the results won't be simply people digging bomb shelters in their back yards. No, this time we'll be erecting plastic bubbles over our homes, with air locks for front doors. Screening all visitors for potentially lethal germs and viruses. Most of us doomed, essentially, to becoming Howard Hughes-like germ fanatics, petrified of the guy sitting next to us, who just sneezed. □

to go to sleep. And I like that. That gives me a feeling of power. Because I'm twisted and strange.

"I think the written work has been the best for me because I have an ability to control all of the aspects of the story myself and I can write down the movie I see. And I think one of the reasons so many films have been made out of my stuff is because other readers respond to the idea that there's a movie here and it's just waiting to be translated to some other medium. And a lot of times, I think they become a cropper because they find out it's not quite as easy as it seems.

"But I've never had a problem with rolling the dice and seeing if various people could make a really good movie out of my work. I remember some critic said to James M. Cain, 'What do you think, Mr Cain about the way they've butchered your books on the screen?' And he said, 'They haven't butchered a-one of them. Look, they're all right up there.' And pointed to his shelf and they were all lined up on the shelf.

"In the course of selling things that I've written to various people, some of the things have turned out to be real coleslaw. You know? GRAVEYARD SHIFT is not going to stand in film history. Neither is

The giant winged vampire rat of GRAVEYARD SHIFT, a Paramount adaptation King termed "coleslaw."



HORROR'S PLEASURE

"I like to get readers upset. It gives me a feeling of power because I'm twisted and strange. I have the movie in my head. I don't need to have it on the screen."



Kathy Bates, an Oscar-winner (inset) for her role in King's MISERY (above), about to whomp James Caan's legs with a sledgehammer. Bates is a standout in her cameo in THE STAND but, vowed King, "There will never be a sequel to MISERY."



CHILDREN OF THE CORN.

"But on the other hand, when Rob Reiner wanted to do STAND BY ME, he had no money and I was advised against doing the deal, because it was a real question about whether he could ever finish production. I'm not trying to pat myself on the back. I'm just saying that my view is: Here it is. Here's this story. If somebody wants to make it into a movie—I love movies."

King went on to talk about some of his books that will be made into movies in the future and those he feels, at the moment, will never be made into films. "There will never be a sequel to MISERY, I think that one is done," said King. "I've written a number of books set in a fantasy world. They go under the name of The Dark Tower Books. That's just what I call them. And I've been ap-

proached about films on those and I just don't want to sell them. DELORES CLAIBORNE is going to be a Castle Rock film starring Kathy Bates as Delores. I don't think there are any plans to do *Gerald's Game*. And again, I feel the same way about that one. If somebody wants to do it and they come along and have a plan that strikes me as even half-way sane, that's fine. There have been several offers on *Gerald's Game*, but so far they're not by people who are half-way sane. Some of the people who made suggestions are names you would know, but I'm not going to repeat them here."

Claiming not to be a fan of all the movies that have been made from his work, King stated that his personal favorite was the film Garris made from his original screenplay, SLEEPWALKERS. He thought it was particularly great before the Columbia ex-

ecutives got hold of it. Other favorites of his include PET SEMATARY and CARRIE. Films, other than his, that he has enjoyed over the years include the Robert Wise film called THE HAUNTING, INVASION OF THE BODY SNATCHERS, THE EXORCIST, NIGHT OF THE LIVING DEAD, and the movie produced by Rubinstein called DAWN OF THE DEAD, which he considers "the all-time gross-out movie, forever."

But, as much as King loves movies, his first love is still the written word. He ascribes to the philosophy of James Cain's, that "the book is always the book." He sees the book as a sort of long distance runner that is still around long after the film has been forgotten.

"I didn't care for the Arnold Schwarzenegger film that was made out of THE RUNNING MAN at all," said King. "It's not very much like the book and I like that book a lot. I relate it to a period of my life I enjoyed and I remember the writing of it with great affection. So I didn't like the movie, but I kept my mouth shut and now

the movie's gone. It shows up once in a while on cable TV. It's going to show up once in a while on one of the Ted Turner stations. But otherwise, the book rules. It's in the bookstores, it's in print. And a lot more people ultimately are going to be familiar with the book than they are with the movie, because movies don't have the staying power that books have."

Although, he does a lot of his writing in long hand with a pen and ledger book when he's traveling, most of his compositions are created on a word processor when he is home. "I'm not a very computer-savvy guy," confessed King. "I have a word processor that I do the bulk of my work on, and with something like THE STAND, it was tremendous help, because you can regenerate most of the script and plug in the changes you want. But it's a very old Wang word processor. And sometimes people will call up, and my wife



JOE BOB BRIGGS

The drive-in movie critic on his STAND cameo.

By Michael Beeler

Let's face it. If you've got a script that's got tons of snot, and an endless landscape filled with dead bodies and auto accidents, you just can't do any better than casting Joe Bob Briggs, the famous drive-in movie critic, in a cameo role.

Appearing in the first night of the miniseries *THE STAND* on ABC television, Briggs portrays Texas State Patrol Officer Joe Bob. It is a part Briggs was born to play. "This part gives a new meaning to the word 'cameo,'" said Briggs.

Well known for his humorous, insightful, and totally off the wall reviews of "spam in the cabin" flicks such as *SURF NAZI MUST DIE* and *CURSE OF THE CANNIBAL CONFEDERATES*, his mere presence in *THE STAND* is assurance that it is not your usual "made for TV" bullstuff.

Briggs accepted the role, which he says is basic to plot development, completely sight unseen. "Mick Garris [the director] called me up one day and said he and Big Steve thought I was the man for the job," related Briggs. "I should hope so, because the character's named Joe Bob. I didn't ask any questions about it. I just said, 'If Steve wants me, I'll be there.'"

Briggs completely submerged himself into the role of a law enforcement officer caught between his sense of duty and his desire to let his pals know the shit is about to hit the fan. He felt he gained a rare insight into their mental machinations, their psyche, as well as their intrinsic relationships with their machines. "My Texas



Briggs as plague-ravaged Texas Highway Patrolman Joe Bob Brentwick.

Highway Patrol car was one of those wimpy modern ones that's just one step beyond a Yugo."

But, even Briggs was unprepared for the complete professionalism he encountered while working on the set with his co-stars, producer and director. "I've known Big Steve since 1984, when I brought him to Dallas for the Third Annual World Drive-In Movie Festival and Custom Car Rally," said Briggs. "He's always been a pretty no-frills guy, so I was amused to see that they had a guy carrying a 'Stephen King Hotline' around the set. He would walk up to you and say, 'Hey, Steve wants to talk to you,' and you would stand there in the middle of the Utah prairie talking to the big guy in Bangor. It was like talking to Yeltsin. It was great.

"And, Mick Garris is just too nice to be a director. He has all the time in the world for you—even in the middle of making the movie. I would walk up to

him on the set, where a hundred people were bustling around setting up shots, and say, 'Don't mind me, Mick, I just wanna watch a little while,' and he would say, 'Did you know they're making *CRITTERS 4*?' I mean, what a laid-back guy. Amazing."

Although Briggs had no scenes with Gary Sinise, he made it a point to hang out with him during meals because of something they had in common. You see, Gary's from Chicago, and his father was the editor for the legendary Herschell Gordon Lewis, when Herschell was making all his classics like *2,000 MANIACS* in the '60s.

Ever the workaholic, Briggs even spent his time while being made up by Steve Johnson's XFX makeup effects people to further delve into the ins and outs of quality filmmaking. "I was an easy subject—three hours in makeup," admitted Briggs. "I spent most of the time asking nerdy fan questions of the special effects makeup guys. They probably thought I was a

psycho from a *Fangoria* convention unloosed in the trailer."

Recently, Briggs published *Iron Joe Bob*, considered (at least by Briggs) to be the best page-turner since *War and Peace*. He claims it is the ultimate guide to the relationships between the sexes. His originally planned 43-city world tour was cut short when several women came forward to claim he never has sex. We're sure that someday he will be vindicated.

Until that time, we hope he, as well as you, will forgive us for rattling off the drive-in totals:

No breasts. One pregnant Molly Ringwald. 14 burning buildings. 23,416 dead bodies. One nuclear explosion. 23 gallons of special effects mucus. Drive-in Academy Award nominations for Gary Sinise for killing a man who calls him a "chicken-fried piece of crap"; and Joe Bob Briggs for lines like "God-dang!" and "Well, you don't have to be so grouchy about it, Cynthia!" and "God-DANG!" Three stars. Joe Bob (we would assume) says check it out. □

King, sporting a Joe Bob Briggs T-shirt at Briggs' Dallas Drive-In Movie Festival & Custom Car Rally.



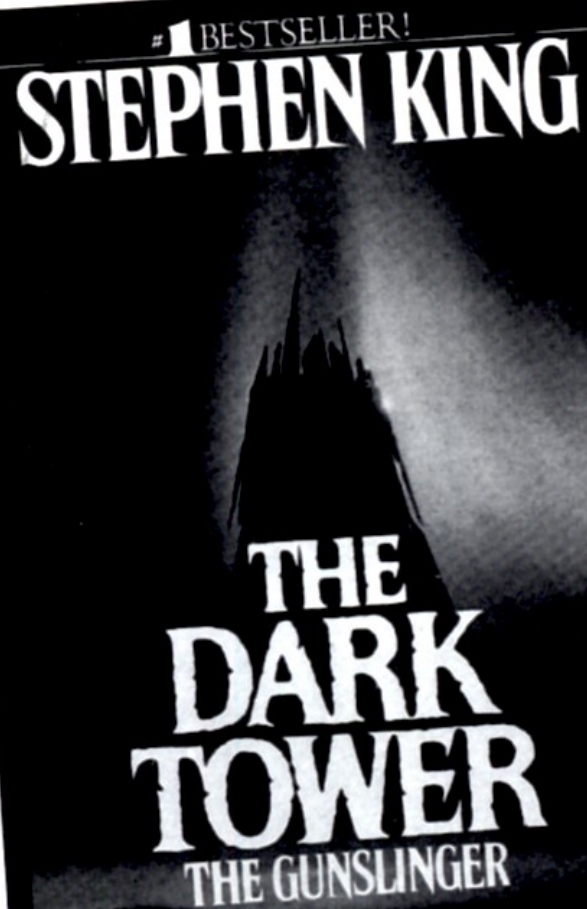
will say, 'Steve can't talk to you now, he's pounding his wang.' She gets a kick out of that because she's as twisted as I am, essentially. And, I'm proud that I played a part in that."

As for his future, King says he has never had a game plan as far as his career goes, but he feels he will always write, even though it is well known that he probably no longer needs to write for a living. "For all I know, I've told the best stories that I have to tell already," said King. "I hope that's not true. I guess you could say, in a way, that it's hope that keeps me going. I never wrote for money. People who write for money are not successes anyway. I wrote from love, and to get rid of whatever it was that kept me awake at night. You know, the idea was to take the stuff that keeps me awake at night and give it to somebody else."

"I've been successful at that. But it's almost been a side effect, if you will. Right now, I don't think I'm writing as much as I used to. *THE STAND* was an exhausting process and I'm still, in a way, recovering from it."

"I can't foresee a time when I would stop. But sooner or later, I mean, God just tells you, you're out of the game, hang up your jock, that's it, you're through." □

The first book in *The Dark Tower* trilogy. Said King, "I just don't want to sell them" to filmmakers.



WORKING WITH STEPHEN KING

*Director Mick Garris on filming
THE STAND from King's screenplay.*

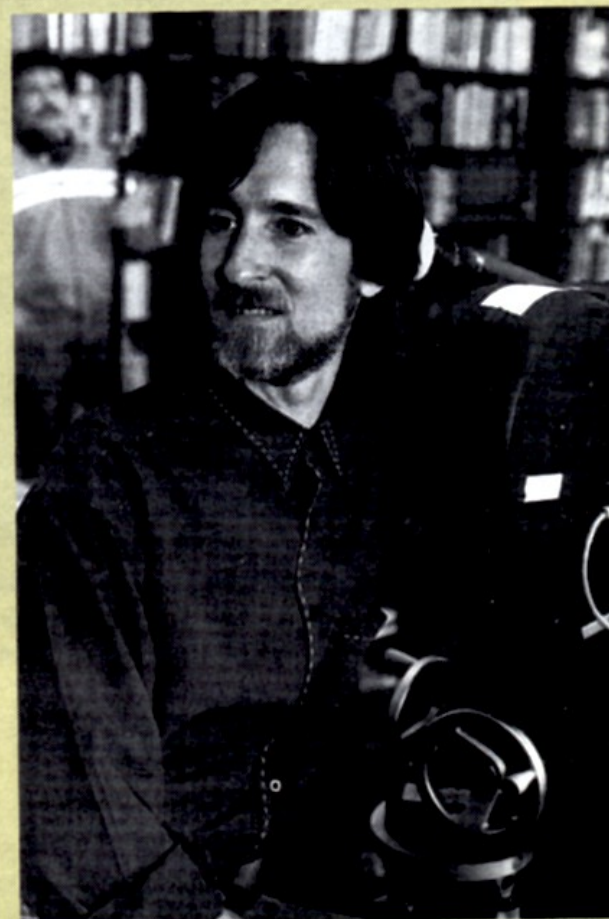
By Michael Beeler

In 1980, a woman who was reading a book while waiting for a bus in Baltimore was attacked by a mugger. Refusing to be a victim she quickly pulled out a concealed knife and stabbed her assailant to death. When she was later asked what she had been reading she proudly held up a copy of *THE STAND*.

"The last thing I want to say to a genre magazine is that [*THE STAND*] isn't a horror film," said a very relaxed Mick Garris, the director of *THE STAND*, who had just returned from vacation. "It's partly a horror film, but everybody who reads your magazine, has read the book, and I think everyone knows that of Stephen's books this is probably the least a horror show. It's probably about 10% horror movie and 90% human drama and if this show works it's because the characters are great."

"There is a science fiction premise, but the story itself and the movie is really about people and what they go through. Most scripts you read, you could interchange the names and not make a difference. But, what [King's] done, in this show particularly, is make every one of these characters an individual, distinctively drawn with their own speech pattern, personality. They're completely unique from the other characters."

Garris, who was a writer for



Garris, who also collaborated with King on the filming of Columbia's *SLEEPWALKERS*.

Cinefantastique in 1977, began working professionally in film as a publicist for Universal Pictures, hiring himself to cover the behind-the-scenes making of films. He also hosted a genre interview show in Los Angeles before going on to direct *CRITTERS 2*, *PSYCHO IV* and King's first original screenplay *SLEEPWALKERS*.

Working with a budget just under \$28 million, one of Garris' first concerns was getting top-quality actors for a discount to work on a story he'd been a fan of since 1978. "When I read [*The Stand*] I had nobody in mind, and I never see actors in mind when I'm reading the script," admitted Garris. "Casting really didn't happen until

we were getting ready to make the show, looking at who's available, who's interested. It's difficult to get most people on a television budget—even though it's a big television budget—because it's not a feature. This miniseries cost about what the average studio feature costs these days. So, people who wanted to be in the show, had to really love the material, because they weren't gonna get their top dollar for it. There were people who weren't available who would have been great. Who do you cast as Randall Flagg? Everybody had movie star ideas: 'So and so wants \$3 million or he doesn't want to talk.' 'Well, that's a big part of our budget, so forget it.'

"Whoopi Goldberg originally said yes to play Mother Abigail, for a fraction of what she usually gets, but had to back out for various reasons. We started meeting people, a lot of cast members, whose work I had not been familiar with, like Jamie Sheridan who plays Flagg. It allowed me to see him as the character. Anyone who is not familiar with him will see he's Randall Flagg, not Jamie Sheridan. It was batting ideas back and forth and auditioning people. The typical casting process."

As in his other films, Garris has a number of cameos in this film, which include Kathy Bates, John Landis, Joe Bob Briggs and King. "I like to have cameos in my films," said Garris. "I think it's fun for the fans

CASTING HORROR

“Whoopi Goldberg originally said yes to play mother Abigail, for a fraction of what she usually gets,” said Garris, “but had to back out for various reasons.”



A talking corpse in a Flagg-induced nightmare sequence, makeup by XFX. Garris estimated only 10% of the story is horror, the rest straight drama.

of a certain field to see people only *they* know. They feel like it's an inside thing. But they [the cameos] have to be able to act first. That's the primary requirement."

Simply because of its length and scope, the production was destined to have its share of problems. Much of the filming in Utah was hampered by a very long and cold winter, that lasted well into the spring. Production in Utah, which is a right-to-work state, was also complicated by picket lines that claimed workers were being exploited by the production company. "Some of the difficulties were actually the things that were the easiest and best about the production because of the scope," explained Garris. "In talking about shooting, for example, in Las Vegas we had 600 extras for one scene and they were great! It's just a matter of logistics and the right people helping you control those things."

"But, it's all of the separate story lines that you have to keep conscious of more than the physical aspects of it. It's the psychological aspects of keeping it all in mind. There are a dozen lead characters in this, maybe 125 speaking parts in the show. So it's really keeping track of everybody's story and their frame of mind as you're jumping around and shooting out of sequence."

Comparatively, Garris thought the production of THE

STAND had some distinct advantages over that of SLEEPWALKERS. "I had more things budgetarily on this, even though the budget per hour was certainly much lower," explained Garris. "SLEEPWALKERS cost \$15 million and I had producers saying, 'You can have a crane for five days.' I carried a crane throughout on this show. We also had a steadycam throughout on this show, and that was five months, as opposed to ten weeks of shooting on SLEEPWALKERS. My feature work has been relatively inexpensive filmmaking, so this isn't much different, in fact, in some ways, it's a little more luxurious."

One of the more difficult things to deal with, at least psychologically, was the sickness and eventual death of the actor Moses Gunn (ROLLER BALL, FIRESTARTER, RAGTIME) who was to play the part of Judge Ferris. He suffered an asthma attack his first day on the set, wound up in intensive care and died a few months later. "Ossie Davis (EVENING SHADE) was around visiting Ruby Dee, and we had thought of Ossie originally for that role but he was not available because of the series he does," said Garris. "So we met with Moses, who was just an extraordinary actor, and a wonderful man. He actually shot a day with us. But, he had come in with a very bad flu and was actually hospitalized for a short

while in Salt Lake. We just planned to shoot his scenes later on until it was evident that he probably was not in good enough health to shoot later and it became necessary to replace him. Ossie was available at that time, and was around and we knew he would be great for the part. So Moses went home and I think it was [in December 1993] he passed away."

Garris went on to talk about how AIDS related to the story of a virus that kills almost everyone who comes in contact with it. "You can't have a spreading lethal disease without thinking of that and, the way it's presented, even visually, you can't help but think about it when you see the people with the disease. It's extremely important, that it has become one of the major themes of the show, in that this unstoppable raging disease is running through our society, and the world. It's an important element and something Stephen wanted to touch on. It was important to me. I lost a brother a year and a half ago to AIDS. People should be confronted with that."

Ultimately what brought Garris and King back together on the production of THE STAND was their satisfaction with the working relationship they developed while producing SLEEPWALKERS. "Basically Steve and I really had a good experience on SLEEPWALKERS, we work together well," said Garris. "We live in the same gutter, I guess. He was great about it, and was very enthusiastic and encouraging about me doing it. Here you have the world's most successful genre writer in history, and you're actually able to ask his opinion, trade ideas with him, and encourage his involvement. Who better? We seem to enjoy working together and will continue to do that in the future. I

couldn't be happier, it's really a great piece. The fact that he's so happy with it is incredible."

Although, at the moment Garris doesn't have any concrete future projects, he does feel he'd like his next film to be outside of the genre. "I don't know, there's some maybes all over the place. I've found that the maybes are the ones that never happen, and the ones that do, are the sudden things that pop up, 'Hey do you want to do this?' or 'We like the script you wrote eight years ago.'"

"I would like to do something different, next, just so I can't only do genre stuff. I think THE STAND was a big step from SLEEPWALKERS or CRITTERS 2 or PSYCHO IV or any other movie with a number in the title. I don't want to leave the genre. I have nothing but great feelings for the horror/fantasy genre, but I would like to do something else, just for the opportunity to do that and show that I can do that as well." □

Matt Frewer as King's mad bomber Trashcan Man. Noted Garris, "King makes each character an individual."



2001

a space odyssey

Douglas Trumbull on Stanley Kubrick's science fiction epic.

By Dan Persons

2001: A SPACE ODYSSEY is the dividing line. Before it, any trip beyond the Earth's atmosphere was more a vision of pure fantasy than hard fact: stars twinkled, planets seemed forged in a Hammond globe factory, spaceships zipped noisily about as if they were mere trinkets yanked along on piano wire (they were, they were). After 2001, such illusions died a rapid death. Here was a film that gave audiences a genuine glimpse of what awaited humankind out there: inky blackness that made a mockery of such concepts as up, down, near, and far; worlds etched over with cloud-covers that seemed Rorschachs of our most demented emotional states; and machines so mammoth that they required the combined power of multiple nuclear explosions to push their bulks across the heavens. With 2001, we learned the real depth and mass of space, and discovered that "The Ultimate Trip" was going to be a cold, lonely one—an adventure more daunting to the psyche than the body.

It's doubtful that anyone in 1965 could have anticipated what Stanley Kubrick had in mind when he signed with MGM to produce his next film, JOUR-

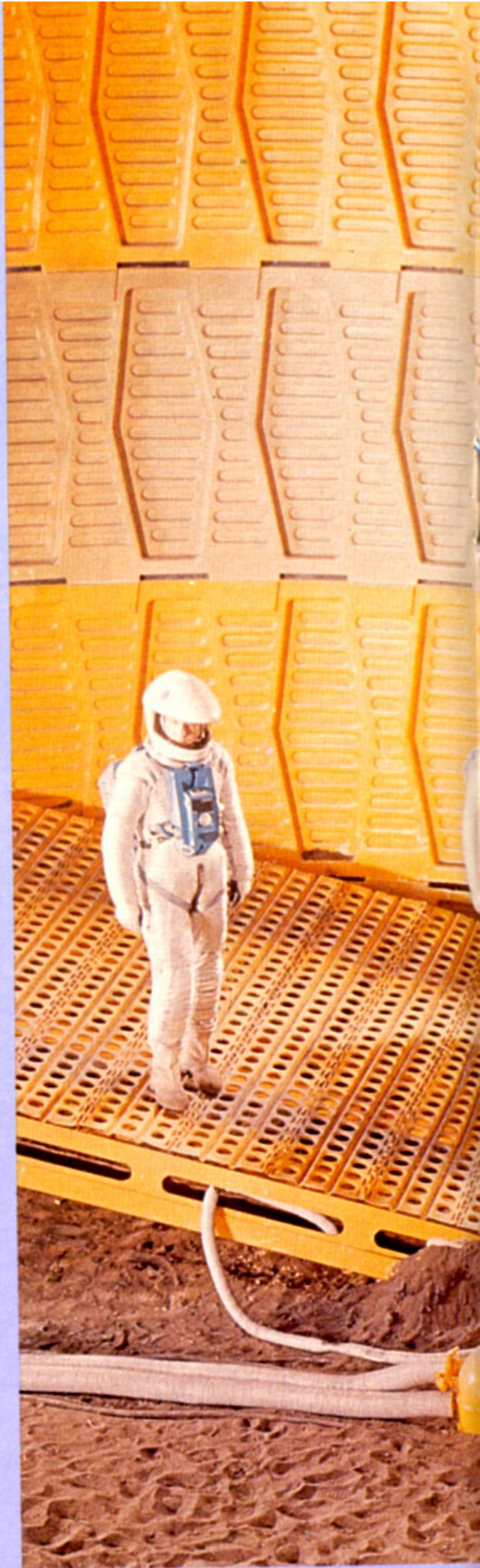
NEY BEYOND THE STARS, based on a short story by Arthur C. Clarke. Certainly a young illustrator named Douglas Trumbull wasn't aware of how the film would change his life, leading him from the relative obscurity of his work for a Hollywood production house to prominence as one of the foremost effects specialists in filmmaking.

At the time, Trumbull was working for Hollywood's Graphic Films, a production company specializing in space and technology films for the government. In 1964, Graphic had produced TO THE MOON AND BEYOND, a 70mm "event film" about manned space flight, shot in Cinerama 360 and projected on a domed, planetarium-style screen at the New York World's Fair. Amongst the audience for the film was Stanley Kubrick, who noted the elaborate model work (as well as the background paintings designed by Trumbull) and contracted Graphic to do pre-production artwork for JOURNEY. The association was cut short, though, when Kubrick resolved to shoot the show in England, and insisted on having all aspects of the production close to hand.

Not to be cut out of a major film project, Trumbull contacted Kubrick on his own, and received an invitation to join the

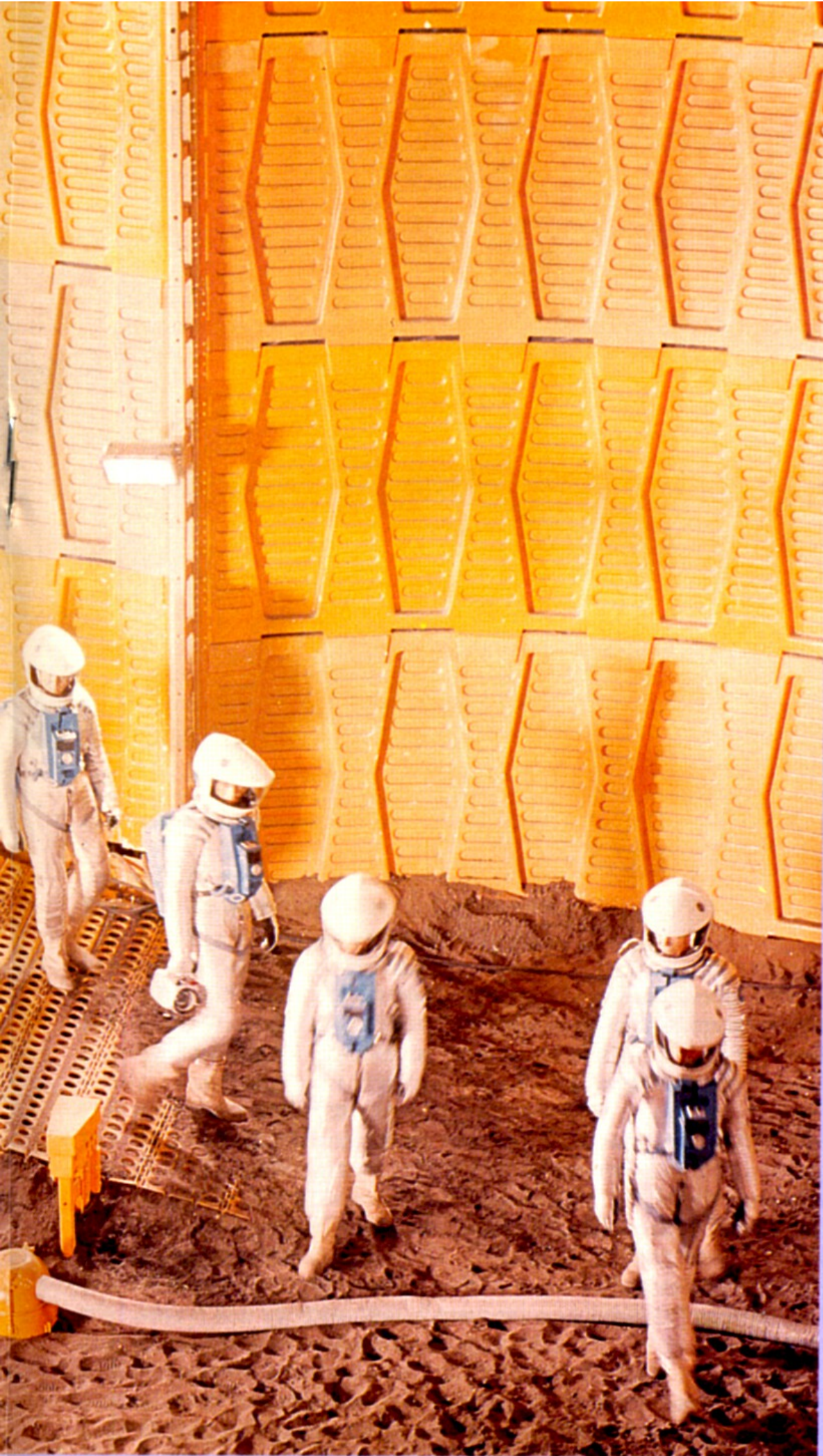
production. At the age of twenty-three, Douglas Trumbull flew out to London, where he joined the effects team of the new movie. "I didn't know what to anticipate," recalled Trumbull. "I'd never met Stanley Kubrick—I'd admired his films enormously, because he'd made [DR.] STRANGELOVE and PATHS OF GLORY. I thought this was going to be a fabulous opportunity to work with a filmmaker. I personally was not in film at all. I was on the illustration end. I hadn't been operating cameras, I knew almost nothing about photography. But I felt this was a great opportunity—I'd go and see what happened."

While Trumbull was still a relative neophyte in the business, the same could not be said of the others who would share credit as the film's effects supervisors. "Wally Veevers was older than all of us, much more experienced, and had done a lot of effects for a lot of films in England. He was best on the mechanical rigging side of the effects. Wally, I think, was principally responsible for some of the real complicated set-ups that we had to build, special camera rigs, special tracks, motorization of the cameras, repeatability of the cameras for multiple passes.

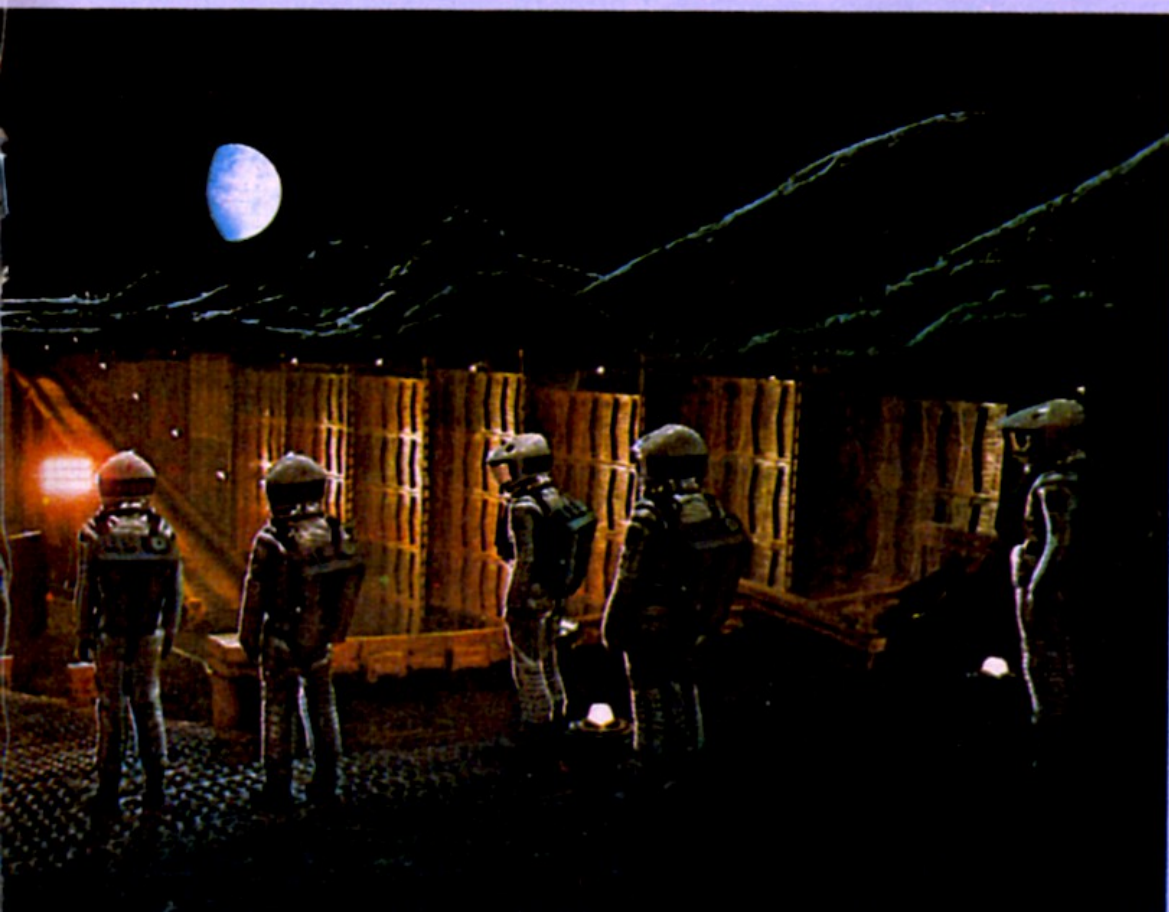


Filming the descent to view TMA-1—Tycho has no experience behind the camera. The establish a freezer. The lunar landscape, stars at





Moon Anomaly 1—at England’s Shepperton Studios in 1966. Trumbull was only 23, with his finishing shot (below) was literally a year in the making, with the original negative kept in the vault. The original negative for the Moon and Earth were added to the original camera negative as separate, latent exposures.



“I knew almost nothing about photography,” said Trumbull. “I was not in film at all. I was on the illustration end. I felt it was a great opportunity.”

“Tom Howard was principally responsible only for the front-projection equipment, which was used primarily for the Dawn of Man sequence in the beginning and just two or three shots in the body of the film. Tom had nothing to do with the rest of the film. Con Pederson was my boss at Graphic Films. He ended up also coming over to work on 2001. He headed up the management and supervision of the opticals. It was a very complicated management task to keep track of, I think, 250-350 shots, and Con really managed the entire project. He didn’t get specifically involved in the photography of shots as much as I did, but in terms of storyboarding, helping to design miniatures, supervising designs, working with the art department, that was his role. My role started out being on the animation side, and then diverged into some miniature photography, a lot of slit-scan, and special problems.”

While Trumbull’s first task on the film was intended to make use of his talents as a drafter, it eventually demanded that he call into play skills acquired while studying for a career in engineering, skills that would eventually set the tone for his continued participation in the project. “In the first phase, because of my orientation in graphics and having been involved in animation, one of the first tasks I got involved in was doing all the readouts from HAL’s brain, all those multiple screens of fake computer graphics—there were no real computer graphics, it was all faked up. That was considered to be an animation project, and I hired a local animation studio to do the photography and I started setting up all the artwork for it.

“Then we found out that it was going to take forever. We needed thousands of feet of ani-

mation, and if you did it the normal way—you have an exposure sheet which identifies on every frame what’s going to happen—if you get that organized it was going to take us about ten years to make all those readouts. So with the help of Wally Gentleman, who had come from the National Film Board of Canada, he helped me build an animation stand which I designed. It was a Mitchell camera and a zoom lens and light box with a sheet of glass and lights underneath. I had a little, German prototype kit, which is sort of an Erector set for engineers, so I could make all kinds of weird rigs with gears and shafts and pulleys and motors and make things move around in front of the camera, automate the movement of the zoom lens. Working with a cameraman named Bruce Logan—a very gifted photographer who at that time was also very young, he was probably about 19, 20—we worked out these techniques for doing all these fake HAL readouts, and doing them very, very rapidly. On our best day, we did a thou-

The “trip” ad campaign MGM used to attract the youth audience that Trumbull noted made the film a hit.



2001

KEIR DULLEA

The actor who explored the infinite on making Kubrick's trip.

By Lowell Goldman

"I was in England filming *BUNNY LAKE IS MISSING* for Otto Preminger when my agent called from the States and said that I had an offer to do a leading role in Stanley Kubrick's new film. I couldn't believe it. I was a big Kubrick fan. I would have done any film for him," declared 2001 star Keir Dullea.

Dullea was initially quite surprised when he found out that Kubrick was doing a science fiction film. "Remember that at that time most sci-fi films were really grade B movies. They were low-budget efforts with poor special effects. Stanley Kubrick was about to change all that."

The actor was intrigued by the original



Dullea as astronaut Dave Bowman, disconnecting HAL 9000. Said Dullea, "Kubrick did all the hand-held camera work himself. He's a perfectionist."

shooting script. "There was originally a lot more dialogue than we actually ever shot for the screen," he said. "Not that there was a lot to begin with in the first place. The dialogue just kept getting pared down and pared down. The film eventually became a truly visual experience."

Dullea credited Kubrick and Arthur C. Clarke for helping create backgrounds for the two astronauts, Dave Bowman (Dullea) and Frank Poole (Gary Lockwood). "We knew how we became these astronauts. We were both highly trained and very carefully selected for the mission."

When Dullea first saw the film's enormous sets, he felt like he was in Disneyland. "I had never seen sets of that scale indoors," he exclaimed. "There was so much detail. It was really mindboggling. For example, the crew's quarters were actually three stories high. It was like a ferris wheel."

Since the daily shooting schedule proceeded at such a slow pace, Dullea and Lockwood spent their idle hours trying to improve on upcoming scenes. "We used to improvise a lot. Stanley ran a tape recorder while we just improvised. A secretary transcribed the tape and we would end up with new pages of the script using our improvisations."

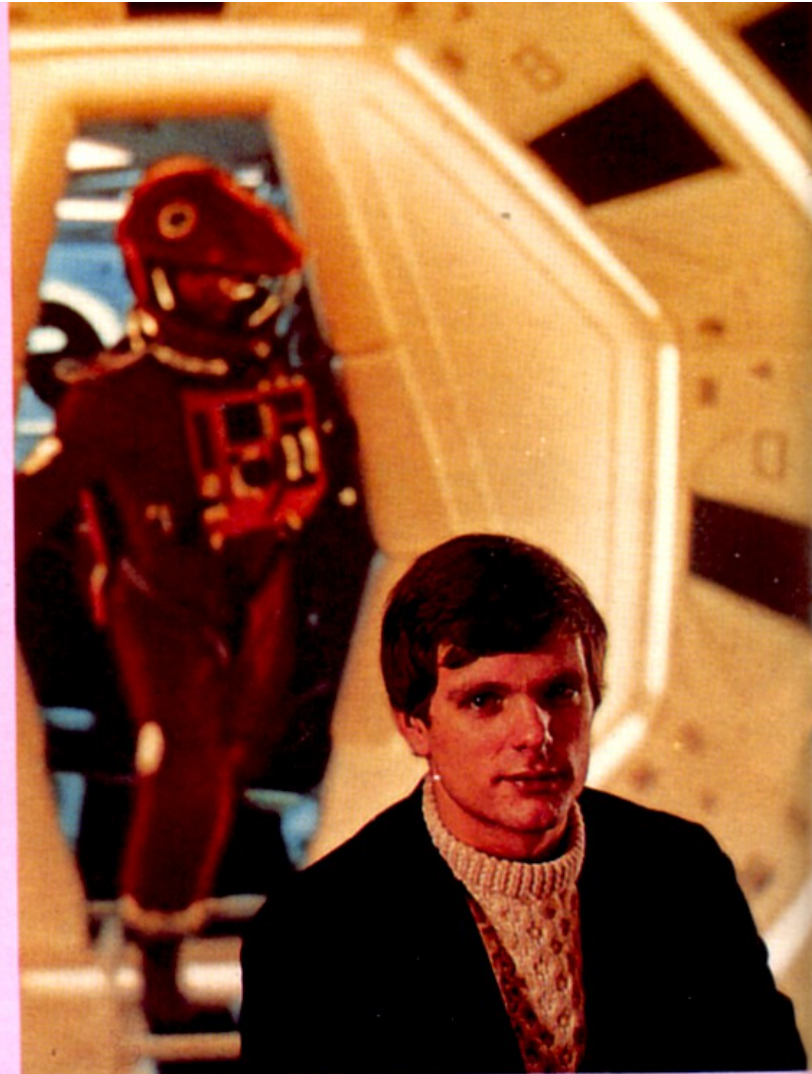
When asked how it was working for Kubrick, the actor emphasized it was always fascinating and often unpredictable. "I loved working with him," he said. "Kubrick was extremely supportive. He had a real respect for actors. You felt that. He also had a quiet sense of himself that ultimately spoke of great power. You felt that too."

"Kubrick is a perfectionist," added Dullea. "I remember one day when we were ready to shoot and Stanley said he didn't like our boots. For some reason, they weren't quite right. I recall we didn't shoot that day. We simply shot the next day."

Kubrick's technical expertise continually amazed the actor. "Kubrick knew every bit as much as the director of photography, Geoffrey Unsworth. The sequence when they followed me walking down the corridor on the way to disconnect HAL was all hand-held. Believe it or not, Kubrick did all the hand-held camerawork himself."

Dullea is convinced that Kubrick based his operation in England in order to make movies as far away from the Hollywood hierarchy as possible. Despite the escalating costs and vast logistics of the production, Dullea said he never was aware of any studio interference or added pressure on Kubrick.

During the course of filming, Dullea spent a great deal of time working with the computer, HAL 9000. Dullea revealed that



Dullea, aboard the *Discovery* with fellow astronaut Gary Lockwood, jumped at the chance to work with Stanley Kubrick and also appeared in sequel 2010.

the original HAL was played by the English actor, Nigel Davenport. "He was on the set with us and doing the voice of HAL off-screen," recalled Dullea. "Kubrick wanted the live actor on the set. Within a few weeks, Kubrick came to the conclusion that an English accent was all wrong for HAL. He had to let Nigel Davenport go."

"Kubrick still wanted us working with a live person on the set. His assistant director did the lines for the rest of the shoot. For the entire film, I listened to a Cockney accent. He talked like this, 'Better tyke a stress pill Dyve,'" (Dullea mimicks a Cockney accent). "HAL to me talked like a Cockney."

"It wasn't until after we had finished the film in post-production that Martin Balsam was briefly hired to do the voice of HAL. I don't know if it was his New York accent, but for some reason he didn't play HAL. I never really knew why."

Canadian actor Douglas Rain was ultimately selected as the voice of HAL. "I never met him. In fact, I've still never met him," revealed Dullea. "When I did 2010, it was the reverse. In that film, they had pre-recorded HAL's voice for the part."

Regarding the final mystifying scenes in the movie, Dullea admitted he was as bewildered by it all as anyone else. "Remember that Dave Bowman didn't know what was happening either. It was part of the character. It only helped me as an actor. So I just used my imagination."

The most exhausting part of making the film was makeup. "It took 12 hours," he said. "Although I didn't think it was anywhere near as good as 2001, the makeup in 2010 took six hours. I thought the makeup was much more realistic in 2001. I think the 12 hours was worth it. It really looked like makeup in 2010." □

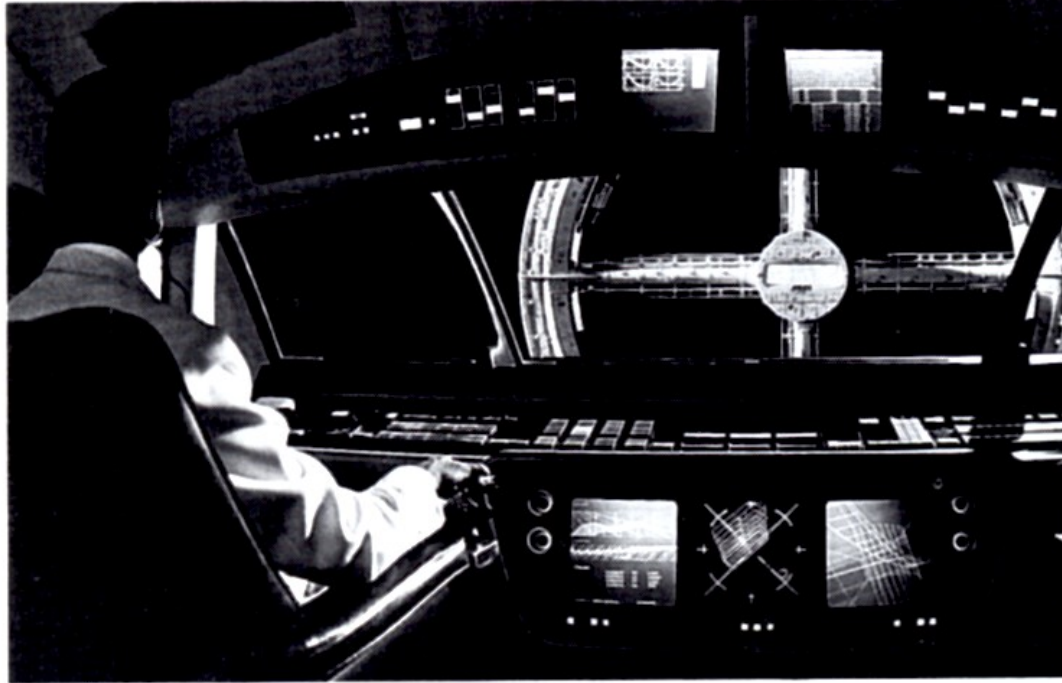
sand feet of animation on the stand, shooting one frame at a time. It was amazing.”

That work lasted for several months. Afterwards, Trumbull’s tasks broadened as he took advantage of a loophole in British law that, while meant to encourage the hiring of native workers, also afforded Americans opportunities that would have been impossible in a domestic production. “I was one of the only Americans there on the production, there were maybe only six Americans on the whole film. There’s a program in England, a tax benefit situation or government funding situation—I don’t know how it works. Basically, it meant that the Americans who were there didn’t have any union rules to live by, because the whole idea was to bring American money into England, largely employing British technicians, who were all in unions. I could go from any stage to any stage and do anything. I could work with clay, I could paint, I could draw, I could go to the machine shop, I could do photography, I could do stills, I could build models, anything. So, being able to range around through all the different disciplines of the studio, I was able to learn a lot and integrate a lot.

“I built a lunar surface model as big as this room—about 20 feet by 20 feet—all out of modeling clay. I’d go there every day and built this monster thing all by myself, I didn’t have any assistants or anything. I can’t even begin to say how many different aspects of the movie I was involved in through the production. I’d have to almost go through it shot-by-shot.

“It started spreading out into

“All by myself I built a lunar surface model as big as a room,” said Doug Trumbull, “about 20 feet by 20 feet, all made out of modeling clay.”



Effects supervisor Douglas Trumbull’s wide-ranging contributions to 2001 included animation for computer screen readouts like HAL’s brain and the telemetry readouts of the *Pan Am* shuttle (above) as it docks in Earth’s orbit.

being involved with Harry Lange, who was the production designer of all the spaceships and stuff, and Tony Masters, who was the over-all production designer. I helped work out the actual construction of the models they were designing, working out the articulated legs for the lunar lander and the Aries space craft. I started getting involved in models, which ultimately led to being involved in some of the miniature photography, some of the special shots. I got involved in building a lot of the lunar terrains, the models of the lunar surface, painting the lunar globe, painting the Earth globe, painting badges for actors. I got into just about every-

thing.

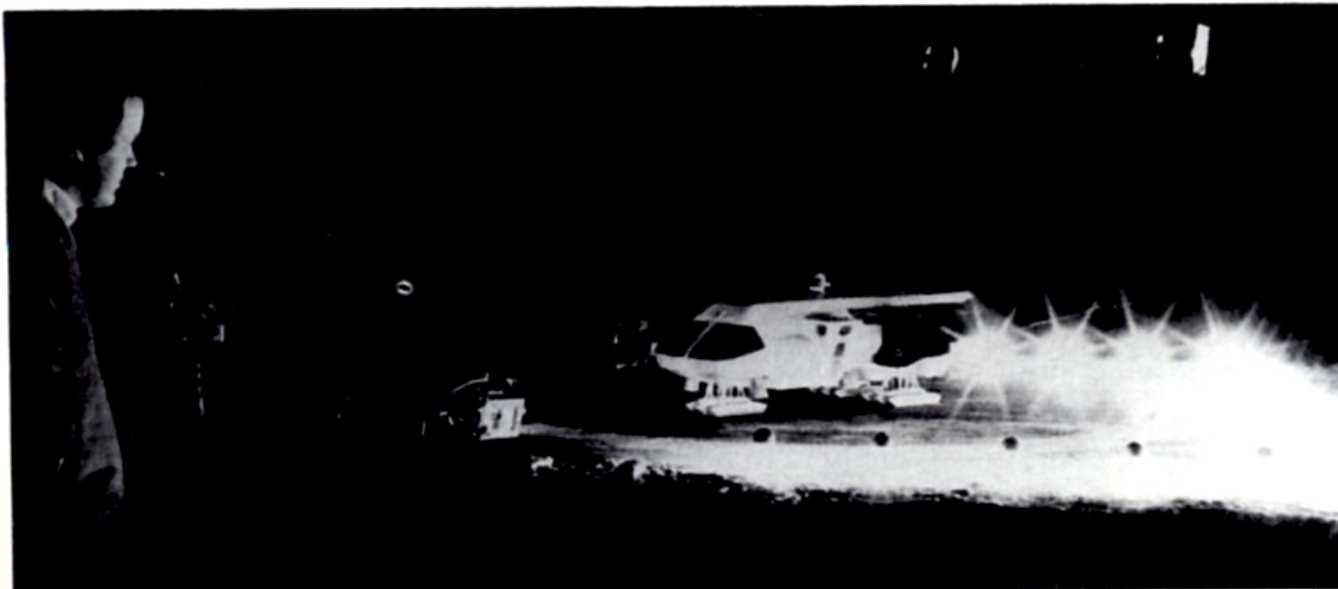
“I largely managed and supervised the animation department. Anything that had to do with the backgrounds of stars: many of the spacecraft were little cutouts of photographs, all of the lunar terrains were committed to black and white photographs which were retouched and photographed on an animation stand, all the stars, all the planets, all of Jupiter’s moons, were all put together on the animation stand. I supervised that department, lined up all the animation shots, got everything photographed and then integrated with the live-action and miniature photography.”

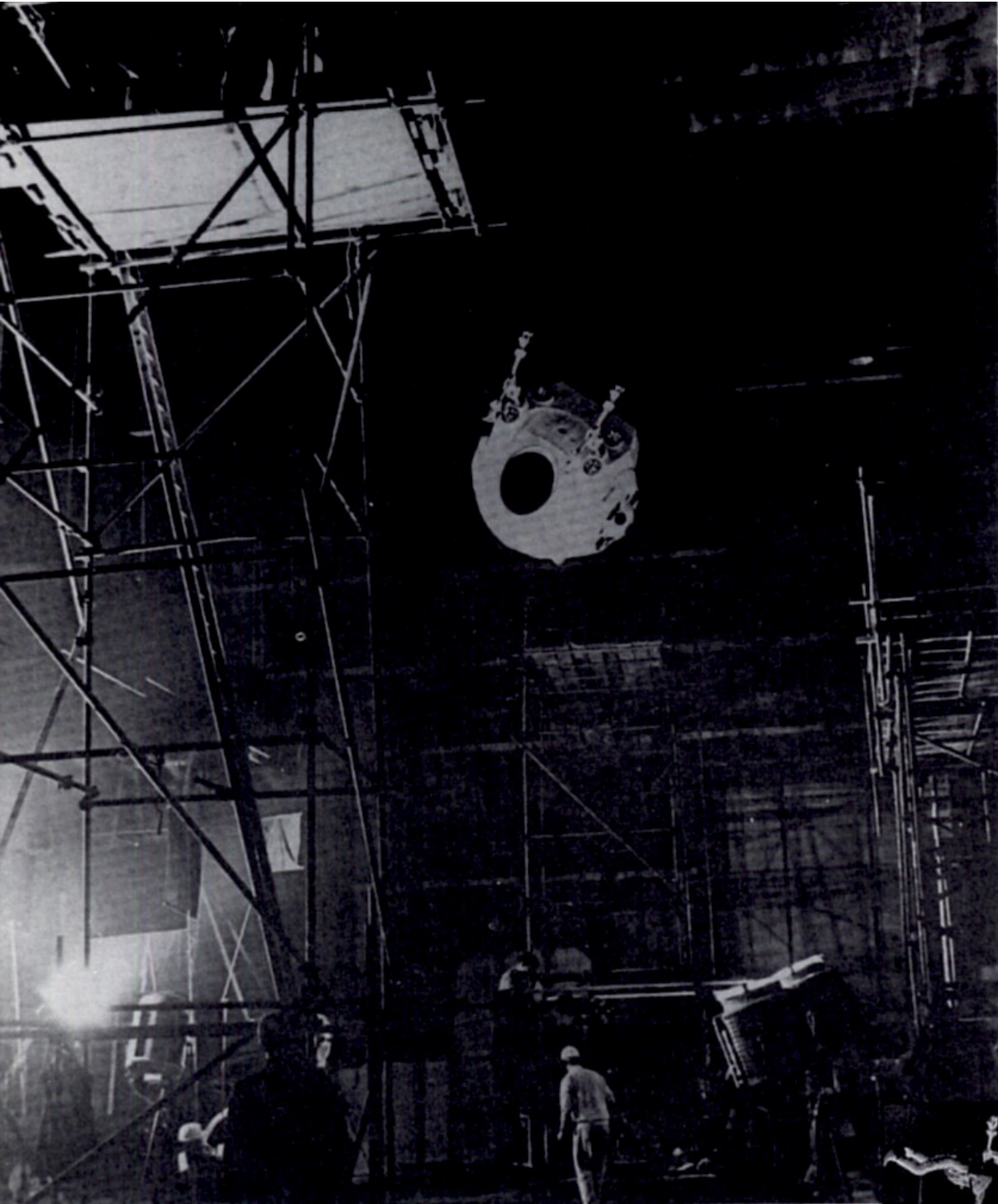
What were Kubrick’s march-

ing orders for the effects crew? “Just absolutely the utmost in quality. Everything had to be absolutely, spotlessly perfect. There wasn’t a fleck of dust on any of the artwork, there was never any technical flaws, or jiggles to the movement, or bad lighting. It was just perfect. And it had to be shot over and over until it was perfect in every respect. It was grueling, but everybody admired it.”

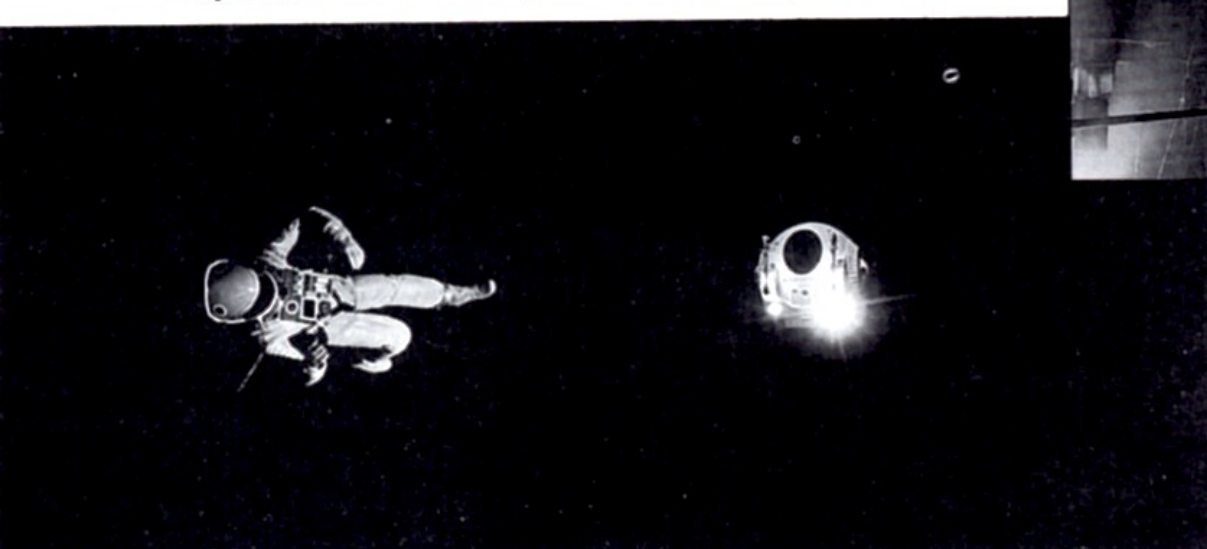
The demand for perfection was made all the more difficult because the art of film effects, even after some 60 years of development, was still very much in a relative stone-age. “I was too inexperienced to know what was normal and what was not,” noted Trumbull. “I didn’t have any guidelines. I think if you really look back through the history of film to movies like *THINGS TO COME* and *CITIZEN KANE*—some of the movies that have previously used rear-projection effects or composite effects or optical printing—ultimately, I don’t think you’d find all that much that’s new in 2001, technically. What I think 2001 brought was a new level of quality, a new level of doing it in 70mm, a very unusual methodology for trying to retain the utmost possible quality. The method of putting together the shots was all contact-printed in the camera using yellow/cyan/magenta separations, which was an incredibly laborious, difficult, painful process. There weren’t any really good optical printers at the time, especially in England. So whenever there was a shot that involved multiple elements— one element be-

Trumbull (below left) in his early twenties, during filming of the lunar bus model as it lands at Tycho crater to inspect the monolith. Right: The bus skims the lunar surface on its way to Tycho. Due to his status as an American, Trumbull was not bound by British union rules and worked on many facets of the production.





Above: Filming Poole's Discovery Pod as it cascades into space, complex wire rigging devised by Wally Veevers' upside-down rigging to film Bowman's Pod as it retrieves Poole's lifeless body. Below: The final composite with rotoscope matted stars.



ing a planet, one element being the stars, one element being a spaceship—each of those was a set of yellow/cyan/magenta separations that had to be printed to a single negative, often just using a camera aimed at a white card as a light source to expose the contact-printed image.

"We did a lot of hand rotoscoping for the stars. We had no effective way at the time of doing really repeatable motion-control to pull off masks. Whenever a spacecraft or a planet or an astronaut was moving in front of a starfield, we had to go in and matte out the

stars by hand. That meant setting up a whole department of rotoscopers who would take color prints of scenes and register them on animation pegboards and draw the outline of the scene and time it. Then the ink-and-painter would ink and paint the shot. We called it the 'Blob Shop,' and they would do what we would call blobbing, which was black out wherever the stars weren't supposed to be so they didn't get superimposed over anything. It was just a lot of hand-work, and the massive quantity of it was a breakthrough. I don't think anybody had ever done a film where ef-

"Whenever a spacecraft or astronaut was moving in front of a starfield," said Trumbull, "we had to go in and rotoscope out the stars by hand."

fects had played such a large, continuous role in the production.

"It was also quite unusual in that Stanley Kubrick wanted to treat all of the special effects as if they were live-action footage. So we composited special effects shots from multiple angles, to full length. He didn't edit until after they were completed. No one would ever consider doing that these days."

While in-the-camera compositing did lead to magnificently seamless effects shots, it also created some mind-boggling logistic problems. Take the establishing shot of the Tyco Magnetic Anomaly 1, a sequence that was literally a year in the making. "Those shots were shots of the monolith on the moon. The live action was shot on a very large stage—I think at Shepperton studios—

with a locked-off camera. When they would load the camera at the beginning of a roll of film, they would actually scribe the frame right on the frame. They'd open up the aperture plate and actually scribe so you could find which five perfs were being used to expose that negative, and then mark on it the scene number, the take number, the date, and whatever. They'd do take after take after take—we'd have many of what were called held takes: multiple performances of the same thing with copious notes on how many feet into a take a certain action would occur—and a lot of just running footage which we'd use for testing and sampling and lining up. So you could just go into one of these roles—which we did a year later; they were held in a freezer—pull them out, put 'em back in the camera, line them up to where they'd been scribed, go

down a certain number of frames, and then you would expect some image to be there. Then we'd superimpose a model, or a lunar landscape in that particular case.

"There'd be at least three exposures added to those held takes, sometimes called latent takes: the lunar landscape, then the stars would be another pass and the Earth up in the sky would be another pass. These all had to be in register and the right, relative exposure. We found out after a year that the emulsion of the film was starting to turn slightly magenta, and we'd have to make compensation for that. One of the things that we did throughout the film which was very important and which Stanley Kubrick insisted on and which everybody supported was that virtually every shot in the film, at the head of the shot, had a full grey-scale and color chart before anything was performed. Virtually everything had these charts, so the color timers at the lab could get it right. They were working against such subtle gradations of grey and blue-grey and brownish-grey and subtle tones that were all just layers of grey, the color correction had to be perfect."

Although the people on the front lines saw the reasons for such perfection, the people in the front office were having considerable trouble, especially as the film's budget and schedule began to balloon past any reasonable bounds. "The only real friction I witnessed," said Trumbull, "was the friction between Kubrick and MGM over the movie taking too long, costing too much money. There'd be periodic showdowns where the MGM staff would show up and want to see the sets or want to see dailies. Kubrick kept that

2001

ARTHUR C. CLARKE

The science fiction grandmaster on his collaboration with Kubrick.

By Steven Jongeward

"By 2001 everything we have now will be operating somewhere. And it will all be obsolete." Food for thought from Arthur C. Clarke, the H.G. Wells of the space age. He has predicted, correctly, many of the modern technologies we take for granted. It was he who conceived of the communications satellite, a cornerstone of modern civilization.

More than 30 years ago Clarke sailed aboard the *Queen Elizabeth II* to rendezvous with Stanley Kubrick for consultations on a film idea that became the landmark *2001: A SPACE ODYSSEY*. Apart from a sequel, the film spawned the STAR WARS generation and a slew of imitations, some send-ups and others serious variations on the 2001 theme.

Twenty-five years after *2001* opened to amazed, sometimes perplexed audiences, Clarke commented on the film's staying power: "It's uncanny, you know. *2001* seems totally timeless. Of course there are technical details that look a little old-fashioned—like the mixing tubes and the hardware—but that doesn't really matter, and only experts would fault those things. Who knows, they may be back in fashion in 2001. I can't think of anything I'd change. Of course I'd move the time-frame further into the future. Even the spacecraft that takes Floyd up to orbit looks very much like some of the ideas and projects being discussed now. The only thing we could do better now would be the moons of Jupiter—but even that stands out remarkably well compared with the *Voyager* pictures," Clarke noted.

Clarke considers himself an extrapolator, not a predictor. "1990 could have seen a return to the Moon and wrist telephones, which would definitely bring about a social-economic revolution. 2005, a manned flight to Mars and 2030,

manned exploration of the solar system and the first robot interstellar probes." Clarke has said that it's impossible to predict the future, that attempts to do so in detail appear ludicrous within a few years.

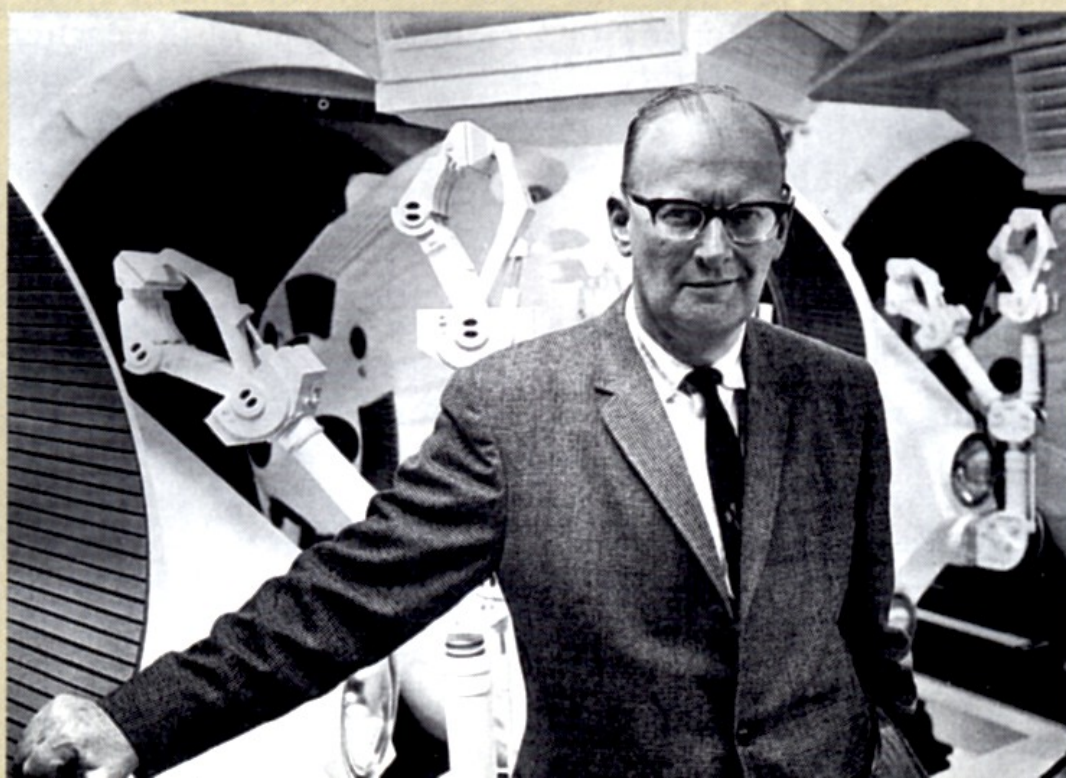
"When one looks back now, it is remarkable the things that have happened," Clarke said. "Remember, we hadn't got to the Moon yet when we made *2001*. Who would have dreamed that in a few years from then we'd have abandoned the Moon completely?" Clarke has hinted to NASA his interest in joining a shuttle mission.

Clarke, who suffers from a debilitating illness of the nervous system, lives in Sri Lanka, and rarely leaves the island. He's continued to be involved with films, serving as a script consultant. "I've always offered to co-write a screenplay or at least supervise an adaptation of any of my works, if it could be done here in Colombo [the capital]—without my having to leave Sri Lanka," Clarke said.

A frequent collaborator of Clarke's is Gentry Lee, NASA official and screenwriter for Carl Sagan's *COSMOS* TV series. They collaborated on the book *Cradle* and just recently on *Rama Revealed*. Inspired by Clarke's *Rendezvous With Rama* (written in 1973), and using Clarke's outlines, Gentry Lee wrote *Rama II* in 1989, and, in 1991, *The Garden of Rama*.

Clarke still hopes that *Rendezvous With*

Clarke, who co-wrote the film with Kubrick, in the *Discovery's* pod bay.



Kubrick keeps an eye on detail, directing one of the drivers of the lunar bus on the way to Tycho.

Rama will be optioned for the movies. Several of Clarke's best works have been under various options—some for more than 30 years! *Childhood's End* has gone in and out of some very interesting hands in Hollywood, including Kirk Douglas'. During the publicity tour for *2010* (the novel) in 1982, Clarke saw and was amused by the coincidences to *Childhood's End* throughout NBC's miniseries *V*. "My name was actually mentioned in the first half hour, along with Bradbury's," Clarke said. *The Fountains of Paradise*, an epic novel with the exotic locations of Sri Lanka and space, has been under option by Robert Swarthe, the effects artist. Also optioned are *A Fall of Moondust* and *The Songs of Distant Earth*.

Always the prophet, Clarke posed a prediction: "How far away is every corner of the planet from being only a local call? Well, this idea parallels a situation in England 150 years ago. It was very difficult and expensive to send a letter because every letter had a charge according to the distance it travelled—armies of clerks had to tackle that job. Then, finally, they introduced a flat rate and of course there was an explosion of correspondence—exactly the same thing is going to happen with the telephone," adding it would happen by December 1, 2000. □

Stanley Kubrick Films Sci-Fi "A.I."

If there's anything to be said of Stanley Kubrick, it's that he makes the films he wants, when he wants. In the 25 years following 2001's premiere, the exacting, occasional director has managed to guide a grand total of four productions to release, returning twice more to genre themes in the process. A **CLOCKWORK ORANGE** (1971), based on the Anthony Burgess novel, garnered no small notoriety for its initial X rating, and its black-comic, somewhat prescient, vision of drug-fueled, "ultra-violence"-hungry youth pitted against a complacent, government-controlled society.

Nine years later—following a stopover at the visually elegant but emotionally distant **BARRY LYNDON** in 1975—Kubrick adapted Stephen King's **THE SHINING** (1980) to the screen. Using the tale of a family stalked and seduced by the very hotel they are caretaking, Kubrick's icy, stylized interpretation left King purists incensed, and others perplexed. Although some considered **THE SHINING** further evidence of the impossibility of adapting King's novels to the screen, the film's overwhelming atmosphere of rotting decadence, along with its bravura, Steadicam finale in a snow-cruled topiary maze, made **THE SHINING** a more compelling horror story than many put to celluloid before or since.

Seven more years passed before the release of **FULL METAL JACKET** (1987). Then...nothing. While hints of upcoming Kubrick projects abounded, it was only with a November '93 press release from Warner Bros that the rumors were confirmed; under the Warner's banner, Kubrick would soon be directing **A.I.** "an epic science fiction story," according to the release, "set in a future when intelligent robots serve in many capacities. The greenhouse effect has melted the ice caps and many great cities are drowned." With the start of principal photography not anticipated before next year (having already been delayed for two years while, according to Kubrick, special effects technology caught up with

continued on page 61



Kubrick snaps Polaroids on the set as the camera crew reloads the 70mm SuperPanavision camera. The director returns to science fiction with **A.I.**

very private. He didn't involve the crew in any kind of upsetting political or financial machinations, we were very protected from it. He was great.

"We were very isolated from it. Kubrick had his own vision of the film that he was going to stick by. Even though we knew *he* was under time pressure and financial pressure, we were always encouraged to do what was best for the film. It wasn't like 'no matter how long it takes,'—I mean, there was a point where everybody had to get on with it and the movie had to draw to a close. But given that I was supposed to be there only nine months and ended up being there two and half years, I know it was a stretch for the studio."

One of the reasons for the inflating budget, Trumbull admits, was a production style that would nowadays be considered professional suicide for any director: "I hate to say that it was being made up as it went along, but it was going through a lot of metamorphosis during the production. Things kept changing, things kept improving, the script kept being re-written to accommodate new ideas. It was very amorphous through the production. There were all kinds of ideas that were seriously considered and ultimately abandoned, or tested and abandoned. The shooting ratio on

the film, I understand, was about 200:1 [an interesting coincidence]. There was a lot of footage that didn't get on the screen."

As controversial as the free-form nature of the film's production may have been, it did set up an environment that directly led to the creation of 2001's most memorable set-piece: Dave Bowman's climactic flight through the stargate: "The staff," remembered Trumbull, "including Tony Masters and others in the art department, were struggling with how to do this transition at the end of the film. It originally included coming to one of the moons of Jupiter and finding a slot-shaped hole in the surface that you could see through to another galaxy. That always seemed to be too literal of an idea, there was no way to draw it, it didn't seem to be convincing...I remember in one of the earlier drafts there was a series of activities that went on, because both actors were supposed to be there at the end. One of them went ahead, approached the slot, launched some kind of remote probe—like a smart-bomb with a camera—into the slot, and it got sucked into the slot and disappeared. So [Bowman and Poole] talked about that: 'What should we do?' 'I don't know.' One of them decides, 'I'll wait back here while you

go in.' One of the astronauts goes in one of the pods while another pod waits outside, and then he disappears.

"They were toying around with photographic techniques: drums with rotating mirrors, rear-projection screens, trying to find some kind of effect. Nobody knew what it would be, but they were quite unsuccessful. And then I came up with this slit-scan technique, which looked like it could create this feeling of infinity, an infinity that was just abstract.

"I had heard about some of the recent work that [experimental filmmaker] John Whitney was doing with scanning techniques—long time-exposure scanning techniques—and I thought that was very ingenious. I wondered if there wasn't a way to do that three-dimensionally—he was doing it flat and I wanted to do it three-dimensionally. I did some tests on our animation stand and basically worked out this process called 'slit-scan.'

"I showed Stanley Kubrick some Polaroid photographs I shot demonstrating this slit-scan technique, and got his approval to build this big machine. It was huge, it was three times as big as this room. It took me over nine months of continuous photography to do all that star-corridor stuff."

The slit-scan machine—which incorporated a motorized camera tracking in to a slit behind which illuminated art was manipulated—eventually became the method by which Kubrick would transfer his sole, surviving astronaut beyond the infinite. In its most spectacular incarnation, the machine was used to generate elements used in the "mind-bender" effect, a shot in which pulsating, ever-metamorphosing diamonds hovered over a seemingly infinite planetary plane.

"That was mostly a rigging job that Wally Veevers had to do," said Trumbull. "It was very complicated, multiple exposure, 35mm projected plates onto this diamond-shaped object, pass after pass after pass. It was a very laborious job. I wasn't very involved in that, but I *was* involved in the other half of that shot. There was a bunch of these diamonds with the slit-

scan effect, but then there was that plane of light that was another version of slit-scan. I was experimenting with all kinds of variations of slit-scan—many of which are not in the film and have not been used to this day—that were very beautiful effects. That weird, undulating plane on the mind-bender shot was a big drum—I guess about six-to-eight feet and two feet or three feet in diameter—wrapped with shiny, acrylic plastic, like mylar; silvered plastic that was all bent and rippled. I had a very thin slit of light and a long focal length light source that bounced a slit of light against this rippled surface up onto a rear-projection screen to create this sort of Aurora Borealis effect, which I then streaked spatially while the drum rotated. It created this weird, very soft, undulating surface that was quite different from the rigid surfaces of the stargate.”

As for the wordless sequence that led up to the stargate light-show—a literal dance of the spheres in which the spaceship Discovery and a huge monolith were juxtaposed among various, mystical configurations of Jupiter’s moons—Trumbull noted that, here again, the production’s experimental nature led to the sequence’s awesome beauty.

“That sequence was done quite a bit later in the production, and I think it was done a little more efficiently than some of the body of the film. The whole Jupiter sequence was a series of shots that were developed through a technique that I

“I know it was a stretch for the studio,” said Trumbull. “I was supposed to be there nine months and ended up working two-and-a-half years.”



Kubrick’s space ballet: Trumbull and the effects crew screened star, ship and moon elements for preview by Kubrick on a dual projection system.

can only describe as screen-tests. What I had done, while working with the other people, I had done all of Jupiter’s moons. I worked out a technique of making 35mm glass slides by painting weird kinds of paint right on the glass. They weren’t photographic, there was actually paint on the glass that would reticulate and merge and blend—sort of like a hippy light-show effect that would solidify. Then I would project those slides from two or three slide projectors onto a white globe from several angles and create a little, spherical moon which looked amazingly like what the real moons had been revealed to look like.

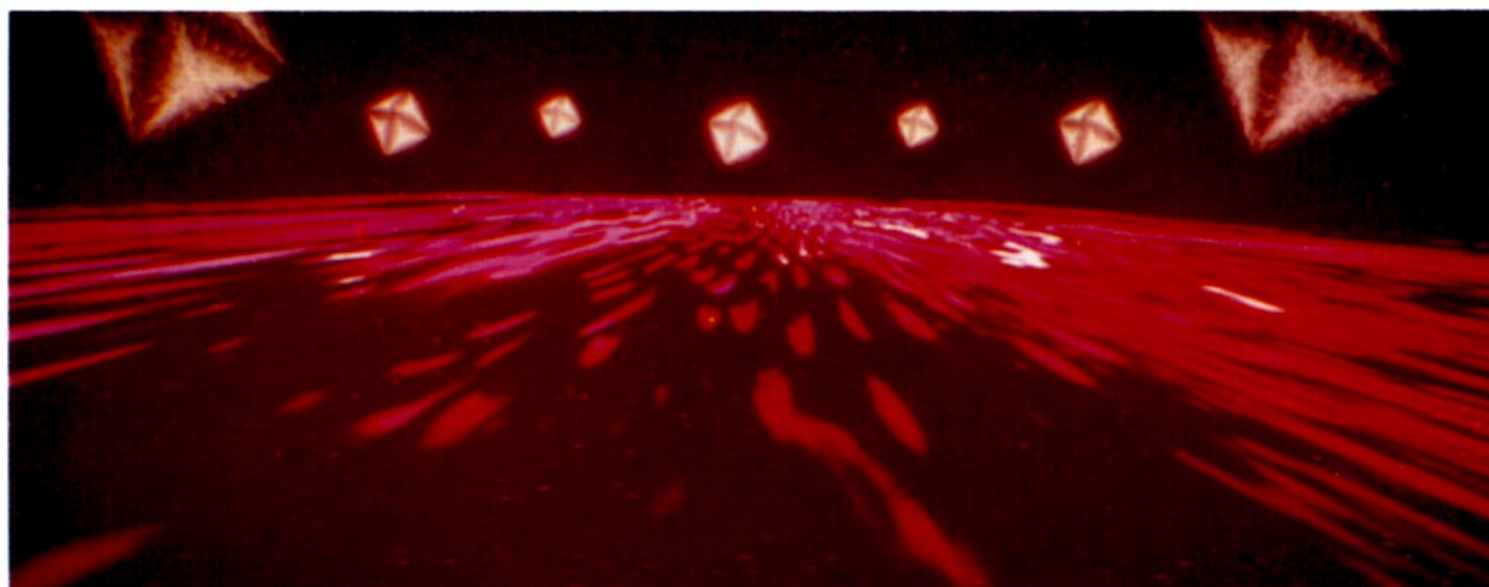
“We made those moons and then photographically copied those moons at all different sizes from very large to very small. The Jupiter was made on this ‘Jupiter machine’ device that I made up; it was a painting I made of the Jupiter surface and then...I can’t even begin to describe it, it was another version of slit-scan [basically, the painting was projected and scanned along the curved, whitened edge of a card to create a photographically realistic sphere]. It took about four or five hours to make every exposure of the Jupiter surface.

“No one knew—I didn’t know, Kubrick didn’t know—what he wanted to see. So

working with me and Colin Cantwell and Con Pederson—maybe Bruce Logan helped at this point, I’m not sure—the group of us just put together every composition that we could think of: planet on the top, moons below; planet on the right, moons on the left; moons in a string; moons in a loop; moons of different sizes. We pasted them up on pieces of black paper and photographed them on 70mm film. We’d shoot about maybe ten or fifteen seconds of each mock-up of a shot, so that we could show Kubrick in a screening room this whole selection of shots. We must have made 20 or 30 or 40 of them. Then he would pick the ones that he thought were most interesting to be developed into a real shot, where we would then add the motion and add stars, or whatever.

“We also had a technique that we used throughout the production. We developed a whole series of star backgrounds that moved at different speeds—some moving up, some moving down, some moving left, some moving right, some moving diagonally. We had a whole library of star backgrounds. Through editorial, we could set up reels of film—one reel of film might have a space station or a planet and the other reel would have a star background. We’d project with two projectors running simultaneously onto the screen at one time to see the interaction of star background movements and the foreground movement of the primary object. Only when you saw those things moving together did you start getting these moments when you would suddenly see that

Slit-scan genius: Trumbull adapted the techniques of experimental filmmaker John Whitney, using time exposures on an animation stand to provide Kubrick with his trip “beyond the infinite.” Below: Wally Veevers’ “mind-bender” effect hovers above a slit-scan tableau. Right: Trumbull’s slit-scan light show.



Effects Genius Douglas Trumbull

The stargate was just the beginning.

The title "Special Effects by Douglas Trumbull," has never been as ubiquitous as that of ILM's, yet, where it has appeared, it has provided audiences with more than the standard, SFX flash-bang. Prominent amongst Trumbull's efforts following 2001 were THE ANDROMEDA STRAIN's (1971) mutating virus, the dazzling, ethereal spaceships of CLOSE ENCOUNTERS OF THE THIRD KIND (1977), the hard-science tech of STAR TREK: THE MOTION PICTURE (1979; done in collaboration with John Dykstra) and BLADE RUNNER's (1982) ravaged cityscapes.

Aside from directing 1971's SILENT RUNNING and 1983's BRAINSTORM, Trumbull's major quest over the past 25 years has been to develop ways in which film-

going could be turned into an even more immediate and all-enveloping event. A 1972 agreement with Paramount Pictures saw the director founding the Future General Corporation, a company that blazed trails with the development of the palpably real, high-speed Showscan film process, and

the creation of the first, hydraulically-mounted motion-simulator ride. Trumbull followed these innovations in 1990 with the formation Berkshire Ridefilm, a specialized company that racked up its most prominent success with its first-person realization of time-travel for Universal's BACK TO THE FUTURE simulator ride.

In 1992, Trumbull left Berkshire to form the Massachusetts-based Trumbull Company. Inaugural efforts for the company have included the just-opened trio of Trumbull-created "participation experiences" for Las Vegas' Luxor Hotel and Casino, and a planned roll-out of a modular, Ridefilm Theater simulator system. Said Trumbull, "Our philosophy is that there's been a substantial misuse and mismanagement of spe-

continued on page 61

there was a weightless feeling, because the stars were in fact moving in the opposite direction than you would think, or they would be moving in a tangent that would create a floating feeling. You could never anticipate what that would be until you screened it. We used these techniques through the Jupiter sequence as well."

The orbiting monolith received similar handling: "I wasn't involved in the photography of [the monolith]. First off: it had to be perfect. The original block was transparent; Kubrick called for the block to be like a large crystal, and had a plastics company in England cast the world's largest crystal block ever made in one piece. It probably still exists, this giant slab of acrylic plastic. It took weeks and weeks to make, because you have to cool it very, very slowly. It took weeks just to cool down from its melting point, otherwise it would crack or bend. A lot of money and time was spent building this big, transparent block—Kubrick saw it and there was a sort of an amber cast to it, it wasn't perfectly crystalline. It looked like a big piece of plastic. It was out like that.

"The miniature black block was a very small block, maybe about three feet long. It had to be just perfectly polished and painted with a zillion coats of lacquer, and then it was all just shot against black velvet. Kubrick directed the effects unit to literally shoot the black block from every angle they could think of: coming toward you, moving away from you, moving from the bottom of the frame to the top, from the left to the right, from the right to the left, and always turning a bit so it just caught a glint of light. We'd find times when the glint of light would correspond to a planet surface that might tend to create it, and we'd do that in double-projection. It was a whole series of evaluations and mock-ups and double-projection screenings until you found the right combination of factors. That then would become the design for that shot."

Not all the footage that

2001

THE MUSIC

Composer Alex North on his abandoned score.

By Randall Larson

Recipient of a special Oscar for Lifetime Achievement in 1986, Alex North was one of Hollywood's most honored film composers. During his early career in the '50s and '60s, North proved himself a groundbreaking, popular composer of film music, scoring dramas, romances, costume epics and westerns, many of them now considered classics. Versatile and prolific, he used styles ranging from jazz to modern orchestral, pop and avant garde.

It wasn't until more than 15 years after his Hollywood debut, however, that North received an offer to score a science fiction film, 2001: A SPACE ODYSSEY. The task would prove to be one of the most exciting, and ultimately, one of the most frustrating of his career.

Like the movie itself, North's modernistic score became the subject of debate—not because it was used, but because it wasn't. The score North had composed and re-

corded was replaced at the last minute with excerpts from classical records by director Stanley Kubrick. Other scores have been excised (Bernard Herrmann's from THE EXORCIST, for example), but few unused film scores have generated as much controversy and curiosity as North's for 2001.

Born in Philadelphia of Russian parents, Alex North studied music at New York's Julliard School of Music and the Conservatory of Moscow. He developed a friendship with director Elia Kazan working on New York stage productions and when Kazan went to Hollywood in 1951 to film A STREETCAR NAMED DESIRE, he persuaded Warner Bros to bypass their own renowned music department and instead bring in North to score the film.

North's score for STREETCAR remains a landmark in the history of American film music, as the first major jazz-oriented score and a departure from the traditional filmscoring of the era. The film was a hit, and re-

The late Alex North at home in Pacific Palisades. Kubrick dropped North's symphonic score in favor of the classical music selected for temp tracks.





The film's advertising artwork by astronomical artist Bob McCall. Kubrick dropped North's score early in 1968, just months before the film's release.

action to the score was instantaneous and positive. North went on to compose for many films, among the titles, WHO'S AFRAID OF VIRGINIA WOLF, THE AGONY AND THE ECSTASY, CLEOPATRA and SPARTACUS, the rousing spectacle directed by a young Stanley Kubrick.

While North had scored the horror thriller THE BAD SEED in 1956, he'd never done fantasy. (His music for DRAGONSLAYER and the chilling score for WILLARD were well in the future.) His association with Kubrick on SPARTACUS had been a very positive experience, so when the director called him in New York in early December of 1967 and asked him to come to London to compose the score for his science fiction spectacle, 2001: A SPACE ODYSSEY, North was delighted. Excited about working once more with a director whom he admired ("I regard Kubrick as the most gifted of the younger generation directors," wrote North), he flew to London to meet with Kubrick.

By this time, Kubrick had been at work on 2001 for four

years. During the early stages of post-production he had assembled a temporary music track of classical recordings which he added to the soundtrack of the developing rough cuts of the picture. A common procedure in filmmaking, these temp-tracks are intended to stand in for the music that will be composed later. They help editors understand the mood intended by the director in certain scenes, allowing earlier rough cuts to flow with a finished-sounding musical track. With temp-tracks the composer can understand what kind of score the director may be after, especially if the director can't communicate exactly what he wants in non-musical terms.

Unfortunately, the biggest drawback to a temp-track is that, after having heard it against the film for so long, the director will often fall in love with the temp-track and insist that the composer duplicate it with his own score. To Alex North's dismay, this is precisely what happened on 2001, and worse: his score was ultimately rejected and replaced, not by a

"I thought it should be more up-to-date in style," said North. "My score was more contemporary, more rhythmic than what was finally used."

new composer, but by a pastiche of ill-contrasting classical music. (The situation was repeated by Kubrick two pictures later in THE SHINING, when more than four hours worth of original electronic music by Wendy Carlos was rejected in favor of a synthesized adaptation of the plainsong chant, *Dies Irae*).

Ironically, Alex North was not the first composer to be called in to score 2001. Kubrick had initially hired British composer Frank Cordell to incorporate parts of Mahler's *Third Symphony* into the film, but after it was recorded, Kubrick nixed it. That's when Alex North was brought in and given a hectic two-week schedule to compose and record a full-length film score.

The schedule was so tight that North came down with muscle spasms and back trouble and had to be brought to the first recording session on a stretcher. He supervised from the control room at England's Denham studios on New Year's Day, 1968.

North actually composed music for only the first half of the film—the first seven reels. He wrote and recorded some 17 cues comprising more than 40 minutes of music, most of it intended for the Dawn of Man, Space Station and Trip to the Moon sequences. North was

particularly pleased, coming into the project when he did, to have the chance to score a film which had minimal dialogue and sound effects, lending his score a major foreground effect. "2001 was probably the happiest moment of my career, being able to write music for a film that had no sound effects," said North. "I was very anxious and extremely happy about getting the assignment."

North's initial impression upon seeing the temp-tracked rough cut of the film was that a modern, contemporary score would be best. "I thought it should be something more up-to-date in style," he said. "Not that I'm critical as to what Stanley used. Each one has his own particular point of view to the style of music for a film. I can just assume, like many other directors, he just got married to the original temp score, in this case."

The score North composed was primarily dissonant and modernistic in style, orchestrated with an emphasis on the woodwinds and brass. There were no synthesizers or electronic instruments used, although North used two huge organs and eight percussionists for instrumental effect. "My score was more contemporary, more rhythmic or pulsating than the score that was eventually used," said North. "Because

The Starchild: North knew he would have difficulty coming up with something to compete with the strains of "Thus Sprach Zarathustra" Kubrick wanted.



no personalized story involved, the music is what I refer to as objective writing. It's more impersonal, and that allowed me to make broad statements, musically." Because of the episodic nature of the film's story, North didn't have to use his music to speak for the characters or their emotions. Instead, he could take his cues from 2001's spacescapes and metaphysical concepts; thus North's music was nonmelodic and discordant, underlying the ceaselessly evolving humankind represented in Kubrick's film.

For example, in the long space docking sequence (eventually replaced with "The Blue Danube" waltz), North composed a modernistic cue for strange woodwinds and floating strings. "It had a very strange quality," said North. "If I recall correctly, I also used a *scherzo*, a fast-moving, dissonant piece with moments of purity and then clashes." The opening Dawn of Man sequence (called "The Foraging" on North's cue sheet) was scored with percussion and brass, whereas in the final version, Kubrick left the scene completely unscored.

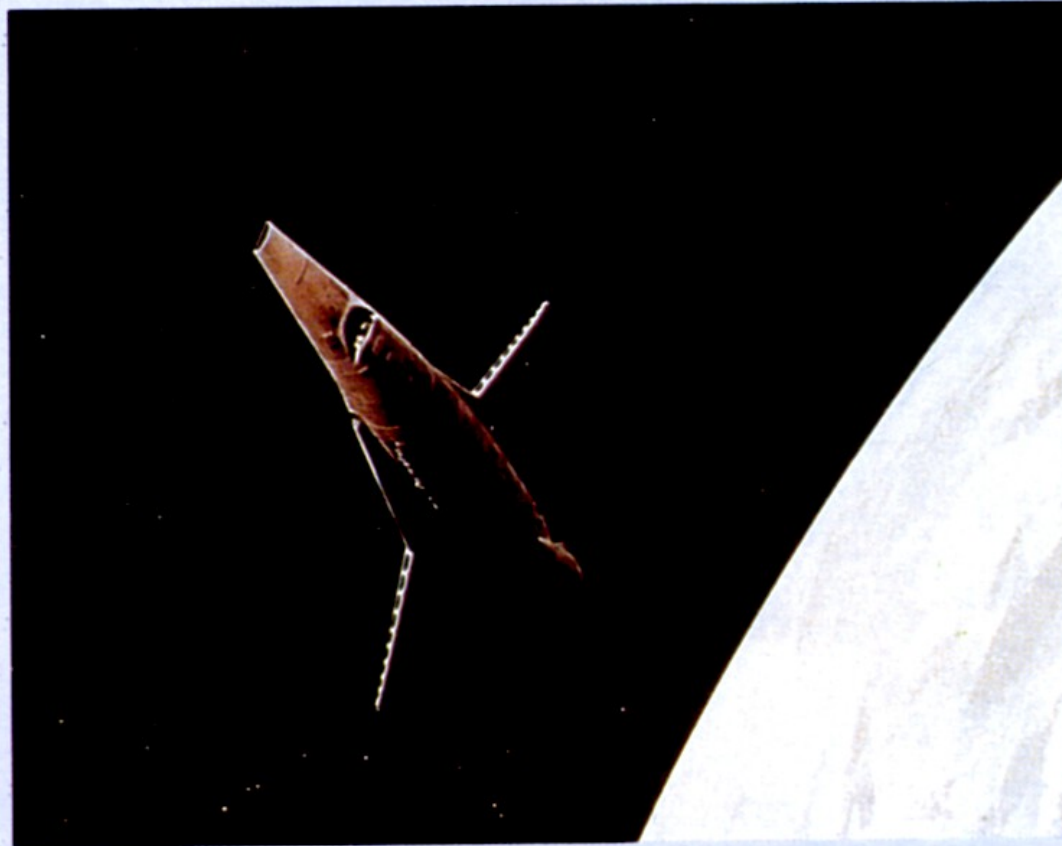
At the first recording session, Kubrick's reaction to North's score seemed positive. "Kubrick said he liked it and gave me suggestions for minor changes in percussion," North recalled. "I assumed all was going well, with his participation and interest in the recording. But I had the hunch that whatever I wrote to supplant Strauss' *Zarathustra* [in the temp track] wouldn't satisfy Kubrick, even though I used the same structure but brought it up to date in idiom and dramatic punch."

After completing the first

The Dawn of Man sequence was among the sections North scored, including the space station and trip to the moon, before Kubrick abandoned his work.



"I thought this is the end. I've had it," said North. "It was really one of the biggest disappointments of my career. Kubrick never apologized"



In place of Kubrick's use of "The Blue Danube," as the Pan Am clipper prepares to dock, North composed strange woodwinds and floating strings.

half of the film score and recording it, North waited for word from Kubrick on when he could see the rest of the film and spot it for where the music would go. After 11 days of idle activity in which he did little but make minor revisions on some earlier cues, North received word from Kubrick in early February that no more score was necessary. "It was all very strange," wrote North in *The Making of 2001*. "I thought I would still be called upon to compose more music; I even suggested to Kubrick that I could do whatever necessary back in Los Angeles at the MGM

studios. Nothing happened."

The next contact North had with 2001 was at the opening in New York. He found to his shock and dismay that not a note of his score was in the film. Instead, Kubrick had used the various excerpts of classical music which he had in the temp-track. "I thought this is the end, I've had it," said North. "It was really one of the biggest disappointments in my career. Kubrick never apologized."

Stanley Kubrick has described his general attitude toward film music in Michel Ciment's book, *Kubrick*: "I don't see any reason not to avail yourself of the great orchestral music of the past and present," said Kubrick. "However good our best film composers may be, they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time?"

In the case of 2001, Kubrick described his creation of a temp-track during early post-production stages: "When you're editing a film, it's very helpful to be able to try out dif-

ferent pieces of music to see how they work with the scene. When I had completed the editing of 2001: A SPACE ODYSSEY, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he [North] and I went over the picture carefully, and he listened to these temporary tracks (Strauss, Ligeti, Khatchaturian) and agreed they worked fine and would serve as a guide for the musical objectives of each sequence, he, nevertheless, wrote and recorded a score which could not have been more alien to the music we listened to, and [was] much more serious than that."

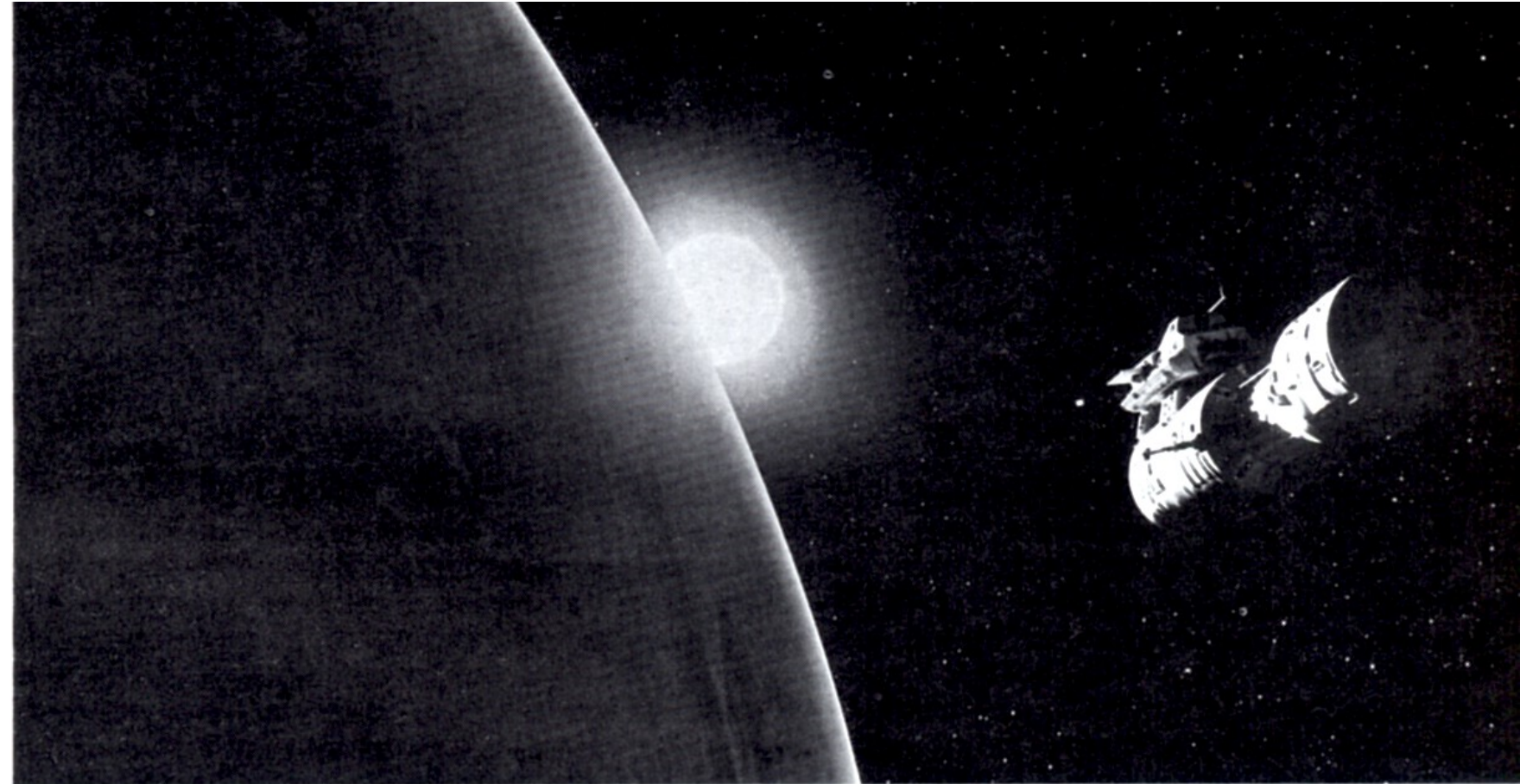
Kubrick claimed North's music was "completely inadequate for the film," and was faced with the task of replacing it at very short notice. "With the premiere looming up, I had no time left to even think about another score being written, and had I not been able to use the music I had already selected for the temporary tracks I don't know what I would have done."

Reaction to 2001's final score has been mixed, whether among critics, filmgoers or other film composers. While composer John Williams (*STAR WARS*) enthused about the music ultimately used, composers Irwin Bazelon and Jerry Goldsmith deplored it. Goldsmith (*POLTERGEIST*, *STAR TREK: THE MOTION PICTURE*) commented, "I thought what Kubrick used in place of Alex North's music was idiotic. I am aware of the success of the film, but what North had written would have given the picture a far greater quality."

North always hoped to keep his score from falling into oblivion, revising his music for performance even amid new assignments and failing health. While plans for at last recording the score were under way, North died in September, 1991. Jerry Goldsmith, a close friend of North's, the only person he allowed to hear the music, conducted the original score in the 1993 world premiere recording (Varese Sarabande disk, *Alex North's 2001: The Legendary Original Score*). □

Trumbull generated made it into the film, though. Amongst the most tantalizing of the known out-takes were the "City of Light" shots, which—to Trumbull's knowledge—exist now only as stills seen in Jerome Agel's *Making of 2001* book. "That was photographed on the slit-scan machine with another special rig I built: all kinds of concentric groupings of little light bulbs that were sequenced automatically with micro-switches and photo-electric timers. There was a technical flaw in it: there was a backlash, so when I shot one frame going forward and the other frame going back, the buildings would oscillate to different positions. When Kubrick saw the test, the whole thing was jittering. In retrospect, I remember Kubrick, when he first saw it, rejected the shot, didn't like it, and so that whole project was cancelled. But then, in reviewing footage at the very end, when he was in the final editorial process, Stanley realized that there was some valid ideas going on there that was then just too late to finish, and that he might have liked to see finished. But we were out of time."

Time constraints also defused the attempt to photographically generate an alien life form. "A lot of time was spent trying to develop aliens. All of it was abandoned. At one time I came up with some very strange alien life-forms that were three-dimensional, slit-scan, kaleidoscopes that would take me an hour to draw and try to explain. I also came up with this idea of video feedback, because we had a little video monitor system we were using for



A satellite in Earth orbit cues the beginning of Kubrick's *Blue Danube* space waltz. Douglas Trumbull was among four effects supervisors credited for the film's landmark work, including Wally Veevers, Con Pederson and Tom Howard.

looking at what we were shooting. I started toying with this video feedback, and discovered that if you could get it adjusted just right, it created these pulsing, amoeba-like shapes that would change and undulate. It was a very exotic effect, which we tried to photograph. That was when we were really running out of gas. We were in the final stages of the film, wrapping it up, and there simply wasn't time to do anything more."

The winding down of the project demanded its own price. After two and a half years of non-stop work, the crew was beginning to exhibit signs of strain. "There was a time toward the end of the film, in the last few months and weeks, that a lot of people felt that they were just tired of it. That it had gone on too long, that it was too agonizing; too difficult. I remember there was a period happening toward the completion

of 2001 where I think everybody felt that it had already taken too long—job offers were coming up, there was sort of an upswing in the movie business right toward the end of 2001, and there were people defecting from the film and taking more lucrative jobs or the next job offer, prior to the work being completed on 2001. There was a lot of angst and antagonism and concern in the last few months and weeks. It was coming right up against the Christmas season, too, I remember that."

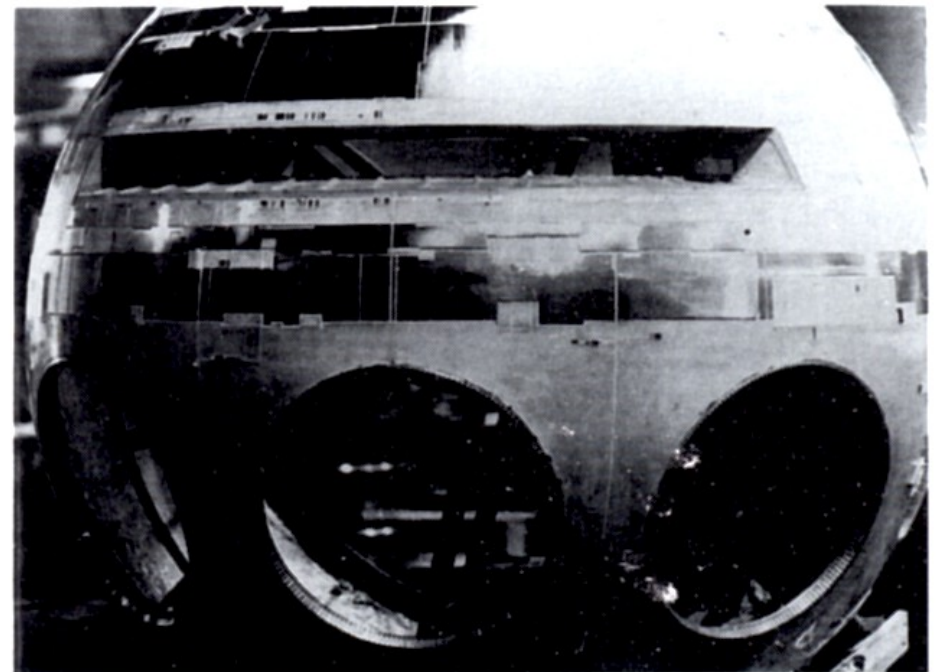
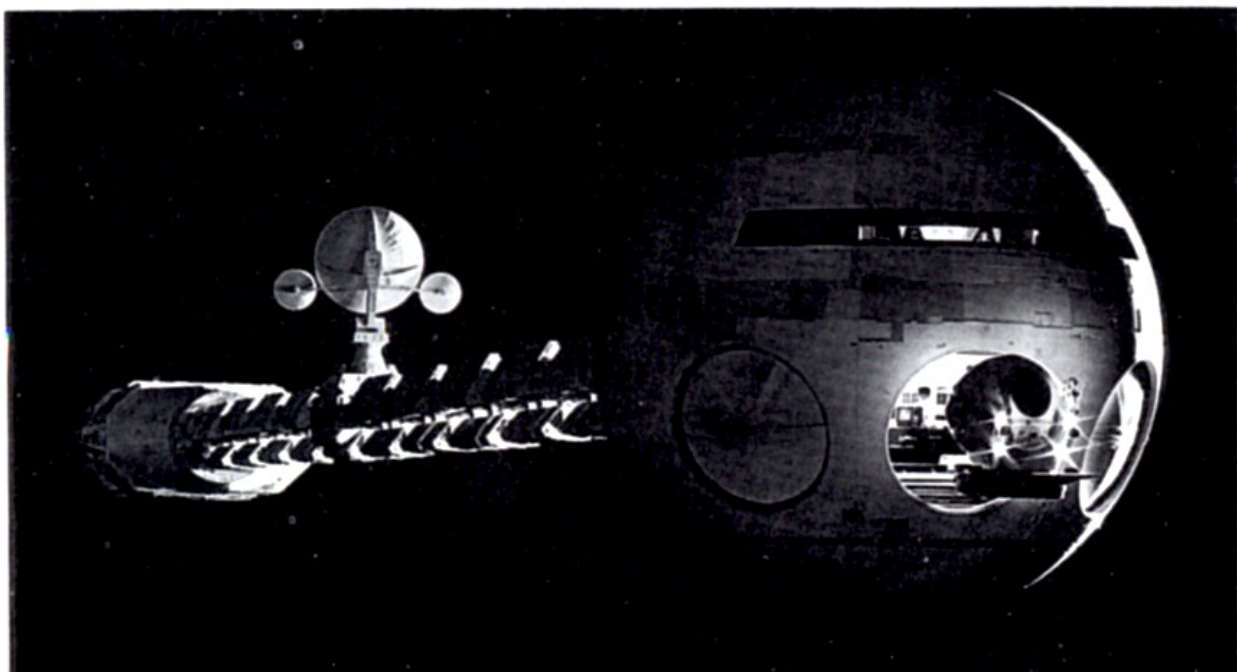
Unfortunately, not all the angst dissipated once the film had completed shooting. Some of it, in fact, carried forward to the film's debut. For some exhibitors, it found a home in the fact that, while the film was shot in Super Panavision for projection on the curved Cin-

erama screen, the unique format wasn't accounted for during the years of production.

"During the entire production of the film, we never once viewed footage on a curved screen or in the format," said Trumbull. "What would happen is we'd shoot in 65mm, but the lab would generate 35mm, anamorphic prints for us to look at. So throughout the production, all we saw were 35mm, anamorphic prints on a small, flat screen. We never saw it in a Cinerama theatre. It wasn't until the very, very end of photography, or maybe once during production, that I think Kubrick took a couple of 70mm prints and went down to a 70mm theatre to see how it looked. I wasn't there, I wasn't privy to that. So, in a sense, the movie was not made with a curved screen in mind. In some of the Cinerama theatres there was a serious

continued on page 46

Below: An EVA pod takes off from the *Discovery's* pod bay. Right: The model of the *Discovery* under construction. Trumbull noted that though shot in Panavision, no account was ever made in production for projection on a curved screen, causing a keystone effect for elongated shots like the *Discovery*.



2001

POST-PRODUCTION EDITING

Film editor Ray Lovejoy on working with Kubrick.

By Dan Persons

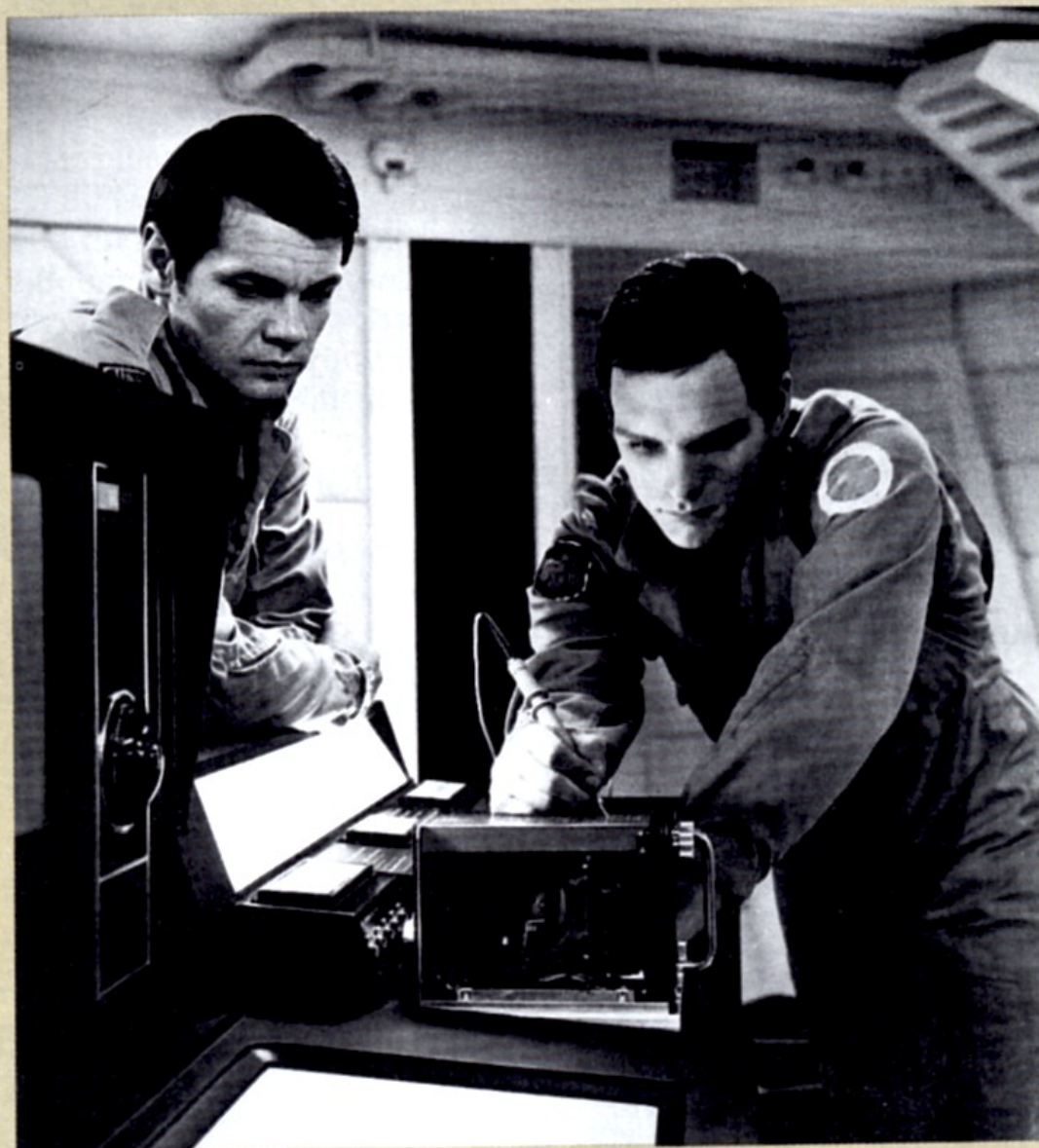
What was it like to edit 2001: A SPACE ODYSSEY? According to Ray Lovejoy, the experience was a unique one. Beyond the fact that it was his first opportunity to assume the mantle of editor (after serving as assistant editor on such films as *THE HORSE'S MOUTH*, *TUNES OF GLORY* and *LAWRENCE OF ARABIA*), the production turned out to be an experiment in contradictions. Over the five years that the British editor worked on the film, he found 2001 an odd mix of grueling hours, long periods of waiting, meticulous planning and sorties into pure chance.

To hear Lovejoy tell it, even getting the plum assignment on 2001 was less a personal triumph than an accident spurred by, of all things, the assassination of President John Kennedy: "I was the first assistant editor

Gary Lockwood and Keir Dullea check out the failing AE35 unit. Below: Kubrick films a down angle.



"Stanley Kubrick was always trying, right up to the eleventh hour, to make sure that the effects would be as good as conceivably possible."



on *DR. STRANGELOVE*," he said. "The editor was Tony Harvey. At the end of *STRANGELOVE*, Tony went off to direct a picture, and I went to America with Stanley [Kubrick] to do trailers and promotional things of one description or another for the picture's release in November [of 1963]. But when Kennedy was assassinated, most pictures were put back, and *DR.*

STRANGELOVE ended up opening in February. During that time, Stanley had come up with the idea of doing 2001 with Arthur C. Clarke. As a result, I stayed on in New York with Stanley, and got very much involved with the research connected with the picture. It was a natural extension—what can I say? Tony went off to direct, I was the first

assistant, and Stanley gave me the opportunity to edit.

"Stanley was involved in every single concept of the picture from A to Z. That's what makes Stanley Kubrick what Stanley Kubrick is, which is one of the best in the business, no question. He relies on a tremendous amount of input, but he knows how to stretch the abilities of technicians to what his final concept is.

"He was tremendous to work with. Very demanding, very supportive. Fun to work with? Yes, yes. There are these legends that go around about Stanley. He is a demanding technician who is appreciative of what you do, but he wants you to work 24 hours a day."

While 24-hour shifts might have represented Kubrick's concept of the ideal work day, Lovejoy remembers the bulk of the film's editing to be closer to a waiting game: "The initial cut did not take very long, actually. The area that took the longest was the special effects. They were so new, in terms of the technology that Stanley and the special effects technicians wanted, that there was an awful wait for the final shots. It didn't take long to cut the final film. But in terms of how long we waited for the right shot to come together, yes, it took a long time. Stanley was always trying, right up to the eleventh hour, to make sure that the effects would be as good as conceivably possible."

When asked about the transition from the *Dawn of Man* to the year 2001—where millions of years of history are covered in a single cut from air-borne bone to orbiting satellite—Lovejoy noted, "That was total-



The cut that spanned thousands of years: Lovejoy noted that the jump cut from Moonwatcher (inset) tossing a bone in the air to another of man's tools hurtling through space was planned from the start.



ly conceived by Stanley, and shot that way right from day one. That wasn't an accident. Lots of magic comes from accidents, where you've got a piece of film here and a piece of film there and you put the two together and, boom, suddenly it's magic. But that was Stanley's from the start."

In fact, if there was any sort of serendipitous magic in 2001, Lovejoy feels it happened during the construction of the closing star-gate sequence: "The ending was the toughest sequence we could possibly come to make, and I know that that was the one Stanley and I worked on, solidly. But it was one of those situations where there was so much material on it, you dived in at the deep end and just went for broke. Virtually the first-stroke second cut that came out of it was the one you actually see on the screen. You know, it's the sort of thing where you could have spent six to nine months trying to cut something together, and yet, the way Stanley handled it, it took very little time at all. There was no continuity to it; it was a tremendous amount of images, and it was very much gut-feeling."

What Kubrick and Lovejoy came up with, in the end, was a film with a running time of two hours and 41 minutes. At that length, 2001 premiered before a Washington D.C. audience on

April 2, 1968. Almost immediately, it became obvious that more work had to be done. "I think," said Lovejoy, "there was too much hyperbole and tension going on for one to really appreciate it. I think it was probably true to say that they were looking at a different picture than the one that was actually happening. But once the film opened, it was found, like an awful lot of pictures as colossal as 2001 was, that it could be improved by taking some time out.

"It was nothing more dramatic than that. In this day and age you have previews of pictures. You go around and audiences sign cards and things like that. We're talking about 25 years ago when not a lot of that went on, so you went out very naked with the product. You

saw it and if it was a bit too long, you had a chance to take time out before blanketing the picture across the whole of the world. Not that there was any pressure brought to bear by anybody to cut it. It was actually Stanley's decision.

Stanley and I did the cuts together. We rigged up a cutting room out at his house at that time on Long Island. There were certainly no executives coming in and dictating to Stanley what should happen. It was not in actual fact, very drastic the amount we took out—I don't think it was any more than 15 minutes. It was really trims: the odd shot here and the odd shortening there. Certainly there were no scenes that came out. That could not possibly have happened because the negative had been cut, and there's

not a lot you can do once the negative's been cut. We did not have to go back into a dubbing theatre to redub the picture as a result of the recut. These were things that were actually taken out of married prints, and then it was a matter of conforming the original negative and the soundtrack. It took no more than 48 hours for Stanley to take out the necessary footage. It was off and running after that."

When it comes down to it, "off and running" may be the best description for what 2001 did, not just for science fiction films, but also for Lovejoy's own career, which went on to include THE RULING CLASS, THE SHINING, and the Academy Award-nominated ALIENS: "It was the first of its kind, really. I mean, you're talking about a 70mm, six-track stereo picture like FORBIDDEN PLANET, but nothing of this scale. Of course, in terms of special effects, a lot of innovations and ideas that were introduced by Stanley Kubrick on 2001 have been picked up since and improved upon. Which is progress.

"There will be some things I will always remember, indelibly. As far as I'm concerned, every picture is a challenge, and I've come some way in the years since then. But certainly 2001 will always be a picture that for me is the start of the beginning." □

Kubrick directs filming of the interior of the Pan Am clipper. Noted Lovejoy, "Kubrick's a demanding technician who wants you to work 24 hours a day."



projection problem, because the projection booths were mounted up too high and you had a horrible sort of curved, keystoning effect: the titles would come out badly curved and it looked very distorted."

The most agonizing problem for Trumbull and crew, however, turned out to be the film's closing credits. While Trumbull, Veevers, Pederson, and Howard all received the too-rare honor of their own, individual title cards, arrangements called for another card to appear first: "SPECIAL PHOTOGRAPHIC EFFECTS DESIGNED AND DIRECTED BY STANLEY KUBRICK."

"That's been a touchy issue," noted Trumbull. "I don't think it was an appropriate credit for him to have taken. Many of the fundamental principles of the effects for the movie were created by others. They weren't designed by Stanley Kubrick. They were *directed* by him. I think it may be one of the rare times in movie history where the film's director was so integrally involved in the special effects. So in terms of directing the special effects, that was a legitimate credit. But I designed the slit-scan, he didn't; Tony Masters designed the centrifuge interior, Harry Lange designed the exterior of the *Discovery*—it was a very collaborative process with a lot of people.

"It became a problem at Academy Awards time, because the awards' rules in that particular year—they change from year to year, which is awkward—was that the Acad-

"It's one of the rare times in movie history," noted Douglas Trumbull, "where a director was so integrally involved in the special effects process."

emy would not give out statuettes or the award to more than three people in that category, and there were four people listed. Through some mechanism—I don't know what it was—between MGM, Kubrick, and the Academy, the determination was made to just omit the four people who'd actually done the work and give the award to Stanley Kubrick himself, which I never agreed with."

Time, sadly, has not reduced the friction. As recently as a few years ago, MGM—at Kubrick's insistence—was posting notices in *Daily Variety* to rebut an ad from Hewlett-Packard that played up Trumbull's participation in the film. "There's been a problem that I've always had, and I've talked frankly with Kubrick directly about it. I often get interviewed about 2001, among other things, and the one thing a lot of interviewers write is 'Doug Trumbull, who did the special effects for 2001...' I never claimed to be the sole guy on 2001, I always mention the other guys who worked on the movie and say I was one of several effects supervisors. But in the context of interviews, they often would say it that way. Kubrick would read these interviews and he'd write me or telegram me or phone me and

say, 'What are you doing going around claiming to be the only guy who did the special effects for 2001?' And I'd say, 'Stanley, I didn't claim that. That's not what I said. That's just a habit of the press to over-simplify things.'

"Anyway, that happened once too often in that Hewlett-Packard thing. They did that. I warned them in writing to watch out for that specifically, that that was going to be a problem. They didn't correct it in time. It went to press. Kubrick saw it and got really angry and launched that full-page ad in the trades. Which was ridiculous and didn't deserve a response. But it terminated my personal relationship with Stanley Kubrick."

Despite the loss of this connection with the director, Trumbull still admits to considerable admiration for Kubrick and the result of those years of work. "It's a subjective, visual experience. I know that what Stanley Kubrick wanted from the beginning was this subjective, personal experience for the audience, where they would be transported into space. It wasn't a plot-driven experience, it was emotional, musical, ultimately balletic. I don't think he knew it was going to be balletic. There were two musical scores made for the

film that were both abandoned. In the eleventh hour, Stanley was listening to his children's record albums at home and stumbled upon the Blue Danube and other pieces. When you saw those pieces of music against the picture, you could understand why it worked. We had to find music that worked with those kind of balletic motions.

"I was really proud to have worked on it. I really liked it. I was just a very young guy, the whole thing was fabulous as far as I was concerned. I was very disappointed to hear that the movie wasn't doing well. You know, the movie almost got pulled; they were about thirty days into the release and maybe only a few days, at most, away from abandoning it altogether because it wasn't doing business, it was playing to empty theatres. After about 30 days, apparently some kind of word-of-mouth started picking up and people started coming and sitting in the front row and smoking pot and having a good time. As I heard the story, some theatre owners would call in to the distribution wing of MGM and say, 'There's something happening here, there seems to be more and more people every day, and they're *all* sitting down in the front row and they're *all* smoking pot and they're *all* having a good time. Let's let the movie play a few more days and see what happens.'

"Then the audience started to build back up by itself. It became a sort of psychedelic movie and found its own audience. But it almost got totally abandoned. It was a close call." □

The interior of the *Discovery*, rotating to provide an artificial gravity. Right: The rotating centrifugal set conceived by production designer Tony Masters. Noted Trumbull, "The Academy decided to omit the names of the four people who did the work and give the [effects Oscar] award to Stanley Kubrick himself."



2001

GARY LOCKWOOD

HAL 9000's astronaut victim on pulling space duty with Kubrick.

By Lowell Goldman

"From the day I first stepped on the set, I felt that we would make a very interesting movie. Instead we made a truly great movie," exclaimed 2001 co-star Gary Lockwood.

After playing supporting parts in such films as *SPLENDOR IN THE GRASS* and *WILD IN THE COUNTRY*, Lockwood was cast by Stanley Kubrick to play astronaut Frank Poole in *2001: A SPACE ODYSSEY*. "I think Stanley saw me in something on television," said Lockwood. "I really think I got the part because I physically looked like somebody who could play an astronaut. Hopefully, he also thought that I was a pretty good actor. At the time, I was doing a play in Chicago. I remember walking off the stage and finding there was a call from Stanley. Needless to say, I got the job."

According to Lockwood, the movie did not really have a coherent shooting script. "It wasn't exactly like your typical script. That's for sure," he said. "In fact, we improvised a lot of the picture as we went along. We were always working with things that were to be done weeks in advance."

Lockwood arrived at Shepperton Studios just outside London in late 1965 to start work on the picture. In January 1966 the production moved to the smaller Borehamwood Studios, which were near Kubrick's home at the time.

"I was there for about seven or eight months," recalled Lockwood. "You have to remember that it took Stanley several years to plan 2001. He actually started writing it about ten years before they ever shot a foot of film."

Working with Kubrick was a once-in-a-lifetime experience for Lockwood. "Kubrick is simply much more intelligent than other directors. He is intelligent in a non-linear manner. He con-

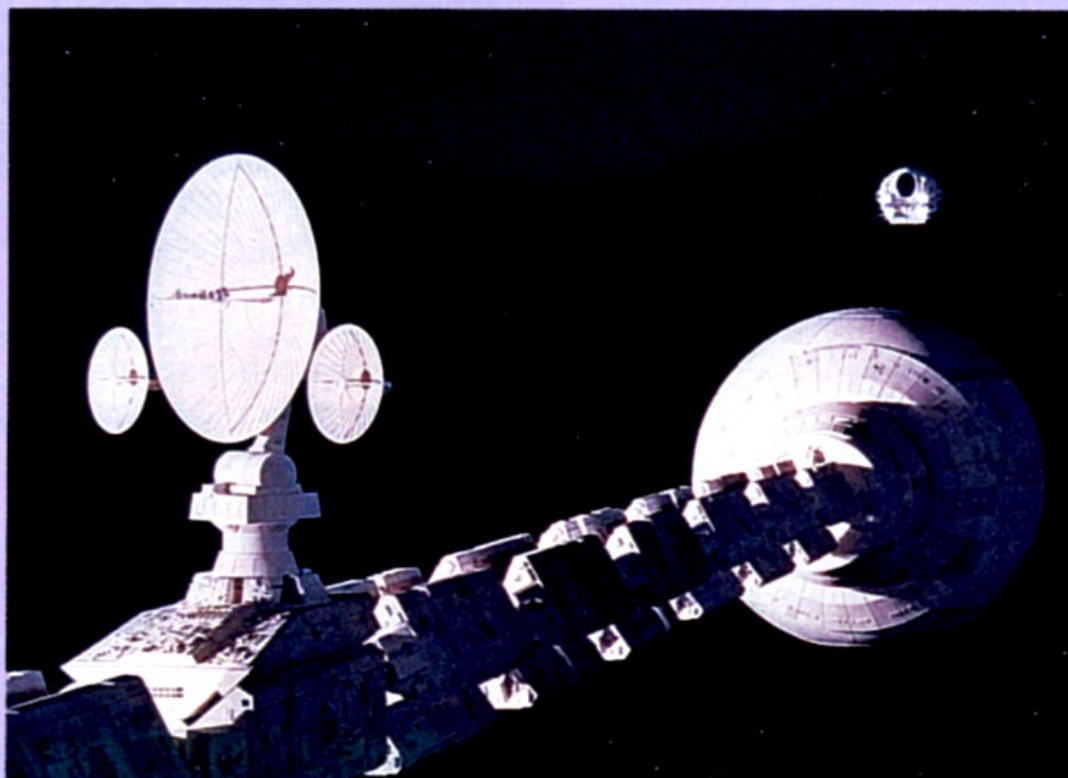
siders things from a broader perspective. Therefore, anything can happen at almost any time. When you discuss ideas with him, there are an infinite number of ways to go about it. Stanley's a strange character in some ways. He's infinitely himself. Kubrick designed 2001 with a certain air of flexibility. That flexibility in my opinion made the picture brilliant."

Although Kubrick has a reputation for putting his actors through an endless number of takes, Lockwood said this wasn't the case with 2001. "We usually did one scene several times. I was probably the only actor who was never asked to do a scene more than twice."

In playing Frank Poole, Lockwood realized that an enormous amount of relaxation was required for his part. "It's necessary if you're going to let certain things come out of yourself as an actor. When you're working in a non-dialogue picture, you need to sustain certain moods."

Lockwood is satisfied with his work in 2001. He especially enjoyed working with Keir Dullea as fellow astronaut Dave Bowman. "Keir had a certain look that Stanley thought would be perfect for his character. He also hoped Keir would age in a convincing manner for the scenes at the end. With the right makeup, it worked very well. I still talk to Keir on the phone at least two or

HAL tricks Lockwood into going EVA to fix the *Discovery*, one of the ships designed for the film by 2001's spaceship production designer Harry Lange.



Lockwood in 1965 when he began his eight-month stint filming 2001 at Shepperton Studios and Borehamwood Studios, near Kubrick's home.

three times a year. He's a really nice guy and a wonderful actor."

According to Lockwood, the actual making of 2001 was a collaborative effort on the part of cast and crew. When pressed, he gave an example of something he added to the movie.

"I wondered what would happen in the famous scene where HAL reads our lips. It was basically my idea to set up the scene in the enclosed capsule where two astronauts have clear-cut discussion about the problems they're having with HAL. They have to decide whether to disconnect the computer's components. The best part of that scene is that you give the audience vital information as well as educate them about the problems of working with a computer like HAL 9000."

After he completed work on the production, it was a good year and a half before Lockwood saw the finished film. "I had seen a lot of dailies with Stanley during the making of the movie," recalled Lockwood. "I thought the film turned out much better than I ever thought it would."

Asked about any "lost" footage, Lockwood responded, "Sure, there are various things missing. When you make something that vast, some scenes have to go. But, I honestly don't think there's anything missing from the movie of extreme value." □

BRAINSCAN

A virtual reality shocker with guts and franchise potential.

By Anthony P. Montesano

Triumph's BRAINSCAN—a cautionary tale of advanced technology due to hit theaters on April 22—comes to the big screen at a time when America's curiosity with virtual reality is reaching a fevered pitch. Edward Furlong plays Michael, a teenager hooked on the CD-ROM game of the title, which makes the player a stalking murderer, with nothing "virtual" about the reality of his crimes.

"What the film says is that one can be consumed by media," said director John Flynn of his first effort in the horror/fantasy genre. Flynn is best known as the director of Vietnam vigilante film ROLLING THUNDER and the Sylvester Stallone starrer LOCK-UP. However, he likens BRAINSCAN to his 1987 film BEST SELLER,

written by the legendary Larry Cohen, in which a former hit man approaches a cop-turned-author to write a book of his exploits.

"BRAINSCAN is a psychological thriller," stressed Flynn. "It's not a slasher movie. It's about a vulnerable and lonely young man who is caught up in something horrible and inexorable."

The filmmakers reject comparisons of BRAINSCAN to other virtual reality features such as LAWNMOWER MAN. "I refused to look at any other virtual reality films before making BRAINSCAN," said producer Michael Roy. "We wanted to create our own world."

In November 1992, a friend handed Roy the BRAINSCAN script written by Andrew Kevin Walker. "The screenplay was actually written back in 1987," said Roy. "At the time, it was

owned by Admire Productions." Roy's fascination with the subject matter prompted him to option the property. The film is now a Coral production. "Two things attracted me to the script," said Roy. "First, it was excellently written. Second, it was a virtual reality story."

Roy did a couple of quick rewrites on the script, mostly updating certain aspects of the story to make it feel more current. "In the original script, the 'Brainscan' game is a VHS video. I changed it to a CD-ROM game which now integrates computer and HDTV technology." In June of 1993—about a month before principal photography began—some final touches were made, this time with the input of the film's makeup artist Steve Johnson (INNOCENT BLOOD) and special effects supervisor Art Durinski (BLINK).

One of the main nuts to crack was the portrayal of the game's master come-to-life, the Trickster. "At one point we envisioned him as a hologram," said Flynn. "But that wasn't going to work because we needed him to interact with Michael on a flesh-and-blood level." It also proved too costly for the film's lean budget.

"We thought of making the Trickster an elaborate puppet," said Johnson, who led the team of makeup artists out of his own XFX company. "But once T. Ryder Smith was cast, we began to develop the character around his looks. We went for a



T. Ryder Smith as the "Trickster."

hardened, seasoned rock 'n' roller image for the Trickster—sort of like a demonic Keith Richards."

Johnson, working with Norman Cabrera began to sculpt his ideas for the Trickster. "We went back to the test makeup job we did for THE LOST BOYS for inspiration," said Johnson. After numerous discussions with Flynn, Roy and



Edward Furlong (r) stars as a horror fan plagued by the "Trickster," the host of the CD-ROM game of the title, who becomes a virtual reality Freddy.



Makeup artist Steve Johnson termed the concept "a demonic Keith Richards."

Durinski, Johnson's look for the Trickster began to emerge: Mohawk haircut, earring, elongated fingers, leather attire and a skull-like death face. "It's one of my favorite characters to come out of my shop in years," said Johnson.

Noted Flynn, "The Trickster is the mythological character of the modern technological age. The Trickster is not evil; he's

amoral—driven by one desire, to get the game played."

Noted Roy about the casting of Furlong, who made his mark as Linda Hamilton's son opposite Arnold Schwarzenegger's cyborg in *TERMINATOR II: JUDGMENT DAY*. "I didn't want a six-foot-tall jock for the part of Michael," said Roy. "I wanted the kid next door who goes to school every day. Presi-

YOUR HORROR HOST

"The Trickster is the mythological character of the modern technological age," noted director John Flynn, "driven by one desire—to get the game played."

dent of the 'horror club.' The more I read the script, the more I envisioned Eddie in the role. I was very happy he took it."

Investigating the mysterious deaths which surround the "Brainscan" game is a neighborhood detective played by veteran actor Frank Langella (*DRACULA*). "Langella's investigator represents the moral force of the neighborhood, where evil is not common," said Flynn. "He's the protector, the gladiator, the samurai. Langella brought so much to the role: his portrayal of the local detective is very far away from the *NYPD BLUE*/Popeye Doyle kind of cop. He is the moral anchor of the neighborhood."

The first appearance of the evil Trickster, as he emerges from Michael's TV set, involved state-of-the-art digital effects by Sidley Wright Motion Works. "The gag in the scene is that the Trickster's head comes out of the screen first and his body follows," said Steve Wright, who designed the digital effects for the film. "We wanted his disembodied head to elastically snap out of the screen—like taffy—but how would we attach the rest of his body?"

"I suggested we drop the Trickster's guts from his neck in a 'plop' and wrap his body around that. [Director] John [Flynn] loved the idea, because it was so disgusting," laughed Wright. "I oversaw a shoot where prosthetic guts in a black body cast were filmed as stop-motion animation. We shot one second, pushed the guts up, shot another second and pushed the guts up some more." Wright then created a motion blur by 'phase printing'—selecting a frame from each second of footage and blending them for a more realistic movement. "It was actually a throwback to old trick photography techniques,

except it was done digitally," said Wright.

The scene was shot twice, once with the Trickster, the second time without. Wright removed just the head from the first take, treated it digitally to give it a "skull-like, deathly green appearance," and levitated it mid-air in the 'empty room' version. The falling innards were added and finally the body was 'wrapped' around to complete the scene. "It was 22 seconds of extremely complex animation and motion control, since the camera is also doing a 180-degree pan throughout the shot," said Wright.

Later, when the Trickster makes a blood pact by cutting Michael's wrist, a digital morph was employed to transform the resulting pool of blood into a blood-red "Brainscan" CD-ROM disk.

MotionWorks' bravura techniques were put to the test,

The Trickster melded with Furlong, Mike Smithson's elaborate effects puppet, now done digitally instead.



BRAINSCAN

COMPUTER GRAPHICS

Shock effects made easy with the power of CGI.

By Anthony P. Montesano

To accomplish the complex digital optical effects of BRAINSCAN, producer Michel Roy and director John Flynn turned to the computer wizardry of Hollywood-based special effects house Sidley Wright Motion-Works.

"The computer-generated



Furlong fights back, but finds his fist absorbed by the Trickster, digital optical effect designed by Steve Wright.

images we prepared for this film are among the most advanced," said Roy. "We have shots that have never been done before."

Noted Steve Wright, who designed the digital optical effects for the film, "The BRAINSCAN effects required techniques that have never been employed in quite this way." MotionWorks (an affiliate of National Video Center) has contributed effects to CONEHEADS and Steven Spielberg's animated feature WE'RE BACK!: A DINOSAUR'S STORY. Past projects include HELLRAISER III: HELL ON EARTH, FREDDY'S DEAD: THE FINAL NIGHTMARE and FREEJACK.

Flynn and Roy vigorously sought suggestions from Wright

on how to use cutting-edge computer technology to manipulate the live action. The consensus was that finessing the right style for the effects—which Wright affectionately called "gags"—required research and development, because they were charting unknown territory. Several weeks of R&D were worked into the post-production schedule to allow Wright and effects producer Don Miskowich the time to develop these untested approaches. Leading a team that included animators Mike Rivero and Teddy Yang, Wright set out to create effects that fit the tone of the live-action scenes, then go a step further.

"When we did HELLRAISER III, a number of the effects demanded a combination of computer techniques and prosthetics," said Steven Sidley, executive VP at MotionWorks. "This time out, all the image manipulation was done with computers alone."

Noted Roy, "The effects evolved. When we came to Hollywood for the post-production,



The Trickster consumes horror game fanatic Edward Furlong, an amazing computer graphics sequence by Sidley Wright Motion-Works of Hollywood.

we asked Wright, 'Where do we go from here?' It's always a big question when you start the special effects process how it's going to be at the end. What we achieved is far beyond what I ever imagined when we began."

MotionWorks used state-of-the-art image processing techniques for BRAINSCAN, according to president Rick Melchior. Before diving into the effects themselves, MotionWorks digitized scenes from the film at Kodak Cinesite, scanning them at an extremely high resolution (2048 x 1556 lines), at the highest color density used today (10 bits per color). The film negative was transferred to computer tape, which had to hold an enormous amount of data—several gigabytes of information per scene. The digital effects were performed on Pixar computers and transferred back to film via MotionWorks' own Solitaire film recorder.

Many elaborate effects were achieved using "mesh warps," a technique which is crucial to the digital morphing process. "Two mesh warps equal a

morph," said Wright. But BRAINSCAN also needed the weird visuals that occur *between* morphs, requiring 3-D animation, rotoscoping and compositing as well.

In a scene reminiscent of VIDEODROME, a computer screen bulges like a balloon and then takes on the shape of the Trickster's face, which pushes against the screen from the inside "like stretching latex," said Wright. This scene is a precursor to the introduction of the demonic Trickster, who forces teenager Michael to play the deadly virtual reality CD-ROM game "Brainscan."

For the shot where Michael's completely absorbed in the Trickster's body, the teenager is seen floating behind the monster's eye and down the optic nerve. "We created a 3-D environment in the computer for the slick-walled optic nerve tunnel," said Wright. Actor Eddie Furlong (TERMINATOR 2: JUDGMENT DAY), who plays Michael, was shot in slow motion rolling against a green screen ("Much lower grain than a blue screen," said Wright) and composited with the 3-D tunnel after considerable rotoscoping.

Each of the effects shots was transferred back to a very fine-grained, high-quality 35mm film and edited into the movie. "The resulting effects are virtually indistinguishable from the live action," said Wright.

"For this film, we brought in the best technicians in Hollywood," said Roy. "The special effects on the film side were very difficult...and we're very happy with the results." □

Furlong melds with the Trickster, digital work that replaced makeup effects.



CGI NIGHTMARES

“The computer-generated images we prepared for this film are among the most advanced,” said effects designer Steve Wright. “It’s stuff never done before.”

however, in the climactic battle sequence. After refusing to kill his girlfriend, Michael stabs the Trickster in the stomach, only to have his arm grabbed by the monster’s guts and sucked into the Trickster’s stomach. And when Michael sticks his fingers in the Trickster’s eye sockets, his other arm is absorbed into the Trickster’s face. “Every time, Michael thinks he’s got the Trickster,” said Wright. “Heh, heh. It’s the other way around.” As the battle rages on, the Trickster pulls Michael’s face to his until finally the two bodies become one twisting swirl of flesh.

“In a morph, one thing turns into another very quickly,” said Wright. “For these scenes we needed to keep the live-action imagery in that in-between step for hundreds of frames to



Filming the climactic battle between Edward Furlong and T. Ryder Smith as the Trickster. Right: Storyboard designs by Steve Wright of Sidley Wright Motion-Works for post-production digital effects.



unpredictable Montreal weather.

For the film’s climactic battle between Michael and the Trickster, Steve Johnson and his crew constructed an elaborate remote-controlled latex monstrosity. As the boy battles for his soul, he and the Trickster begin to meld into one body as the Trickster absorbs the teenager, limb by limb. The horrific, multi-appendaged creature was designed by Mike Smithson and operated by Charlie Powell both of Johnson’s XFX. “At the time we designed the piece, there was a question about what the computers could do,” said Johnson. In fact, the filmmakers went as far as filming the battle using Johnson’s creation. In the editing room, however, it was clear that Johnson’s latex creature wasn’t what Flynn had imagined.

“Johnson made a great monster,” Flynn said of the Trickster/Michael hybrid. “But it belonged in another movie. All of a sudden, 85 minutes into the movie, this prosthetic monster appears—it just didn’t fit. When we asked Johnson to cre-

ate the creature, we were considering it as a transitional shot. His creation was horrific, but it was *too* real. We needed a quicker pace and bit more of a psychological feel to the scene.”

Disappointed with the omission, Johnson understands the director’s decision. “It was too horrific,” said Johnson. “It didn’t fit the structure of the script, as they envisioned it.”

Ultimately the sequence was turned over to the Hollywood-based MotionWorks, which was already handling the other digital optical effects for the film. Flynn chalks up the change of direction to a learning experience: as he and Roy learned more about what could be done on the effects side, they amended the film to accommodate the technology available to them.

In the end though, it comes down to one thing: when audiences see BRAINSCAN, Flynn wants them to experience fear. □



achieve the right ‘gooshy’ effects.”

Since this was Flynn’s first film to use extensive special effects, the production was, by his own admission, a learning process for him. “I needed to be taken by the hand with this one,” said Flynn. “I’ve done just minimal effects in movies before. This was an education for me. Steve Wright and I had a creative meeting of the minds. I wanted very much to work with him.”

BRAINSCAN was shot in Montreal in nine weeks. “We rented a huge empty warehouse and built our own sound stage for the interior shots,” said Roy. “It was actually less expensive to do it this way, and it offered so much more flexibility than renting a studio. We weren’t locked into someone else’s schedule.”

Finding a cooperative neighborhood for exteriors proved more challenging. Among the problems, irate residents and building construction crew. Not to mention the

Pumpki

Director Jeff Burr stressed horrific action

By Chuck Crisafulli

What's the matter with kids today? You'd think that, by now, teenagers stumbling around in backwoods graveyards would be careful not to inadvertently resurrect evil demons. But that's exactly how the slaughter gets started in **PUMPKINHEAD II: BLOOD WINGS**. The Motion Picture Corporation of America release is a modestly budgeted sequel to the Stan Winston-directed film which first introduced genre fans to the squash-headed, blood-hungry avenger. This time around, the film is helmed by sequel specialist Jeff Burr (**STEPFATHER II**, **TEXAS CHAINSAW MASSACRE III**, **PUPPETMASTER IV & V**), and features Andrew Robinson, Gloria Hendry, and Ami Dolenz. The script is by Steve Mitchell and Craig Van Sickle, with additional input from the original's scripters, Mark Carducci and Gary Gerani.

While the first film was a straightforward tale of a man seeking revenge for the death of his son, **PUMPKINHEAD II** sees a group of rambunctious teens out looking for thrills unleash a meaner, smarter, bloodier monster. "The rules have changed a bit," said director Burr. "It's a different creature. He's not conjured up specifically for revenge. He's

Burr behind the camera, a prolific director of horror sequels who feels the genre cries out for originality.



"Horror films have become too corporate and franchised," said Burr. "They should have the same spirit as rock'n'roll—fresh and subversive."



Ami Dolenz as Jenny Braddock has a nightmare vision of the backwoods avenger. MPCA plans to open their sequel in October, for Halloween.

brought back a little more accidentally, sort of in the **EVIL DEAD** tradition. And this is a faster-paced movie. I wouldn't say that it's better or worse than the first, but it will be different. It's not a knock-off."

Burr had precious little time to get ready for the project. He was brought in three weeks before shooting began, when delays in the production schedule forced originally slated director Tony Randall (**CHILDREN OF THE NIGHT**, **HELLRAISER II**) to move on to another project he'd previously committed to. Ironically, Burr had already turned down the **PUMPKINHEAD II** job once, when it was offered to him shortly after he'd begun **PUPPETMASTER IV**. This time, his schedule was open, and he jumped at the chance to further the tale of the Pumpkinhead demon. "I wasn't a huge fan of the first movie," he explained, "but I really liked the monster and the atmosphere. It was different than the run-of-the-mill slasher film. Quite a bit smarter."

The demon, played by monster-suit vet-

eran Mark McCracken, has gone through some minor re-designing for the sequel—mostly some fine-tuning done by the KNB FX crew while Randall was still on the project. Burr explained that he also attempted to upgrade some of the victims. "I had a great cast to work with. I think the bunch of teenagers has a really good dynamic and will be more interesting to watch than the group in the first film, who were basically lambs to the slaughter."

One of those non-lambs is played by Soleil Moon Frye, who is definitely cast against type from her days as TV's **PUNKY BREWSTER**. Genre fans should also be on the lookout for some horror stalwarts who make quick appearances in the film. Kane Hodder takes a break from his Jason Voorhees portrayals and turns up as one of a pair of backwoods brothers. Scream queen Linnea Quigley also gets a few moments of titillating screen time before she is summarily disposed of. And, in a minor casting coup, the mayor

of Ferren Woods is played by Roger Clinton, younger brother of President Bill.

"He was a lot better than we thought he'd be," laughed Burr. "Very professional and very convincing. I can't wait to get a call from the White House that says 'Please send us a copy of **PUMPKINHEAD II**. I'm sure Chelsea will get a kick out of watching Uncle Roger. I've also just completed a non-genre film called **EDDIE PRESLEY**, about a homeless Elvis impersonator, and I think I'll send a copy of that along too, because I know Bill's a big Elvis fan."

Though the Clinton casting adds an undeniable touch of humor to the film, Burr quickly pointed out that he's no fan of the ever-burgeoning horror-comedy genre. "I love horror films. And I love comedies. But I don't want my horror films to be jokey or campy. There certainly are a lot of situations that come up in horror films that have some humor built in to them, but going for the scare should be a lot more important than getting a laugh. **PUMPKINHEAD** real-

nhead II

to film a return for the backwoods avenger.

ly didn't have any humor in it. The first major plot point involves the death of a child, and from there the intensity of Lance Henriksen maintained the film's very somber and serious tone. The sequel picks up on that as well. There are a few laughs, but never anything tongue-in-cheek."

PUMPKINHEAD fans who feel that the demon deserves more action than the filmed sequel offers are in luck. There's a chance to enjoy even more of Pumpkinhead's rampages, thanks to an unusual double-production schedule that allowed an interactive CD-ROM video game to be produced concurrently with the making of the film. From the earliest stages of development, producer Jed Weintraub had wanted the project to include a related video game, and, as things turned out, he managed to create the first interactive video game ever shot alongside an actual production, with actors and sets being shared. The completed video game will spin off of the plot of PUMPKINHEAD II, and will allow players to explore a wide variety of storylines, as well as the demon's mythology. In further offshoots of the Pumpkin-vine, original writers Carducci and Gerani have a *Pumpkinhead* comic book in the works.

Burr said that production logistics were sometimes complicated by the simultaneous film and video work, but also thought that the cast and crew managed to meet the challenge. "It wasn't a total hassle to have both shoots going at once, but we did have to keep things tightly co-ordinated. But this was a fairly low-budget film on a very fast schedule to begin with, so things had to be tightly co-ordinated no matter what. The film always had priority over the video game, but the interactive game was something that Jed really wanted to do a quality job on right from the start.

"The video game may not be entirely profitable at this point," the director continued, "but I think that the interactive stuff is going to be like video releases were in the early '80s—if you have something to offer, and manage to get it out there, people will see it. As an entertainment medium for storytelling, I don't think interactive will ever



The creature attacks Joe Unger. Mark McCracken wore the monster suit, fabricated by the KNB Efx Group. In addition to the film, MPCA plans to use footage for a video game.

replace film or TV, because there will always be an audience that prefers to let the entertainment do the work for them. But the demand for interactive entertainment is just starting to perk up, and there has to be product out there to satisfy it."

Since five of the seven films Burr has directed have been sequels, he's gained quite a bit of experience in expanding original storylines into new territory. He said that with PUMPKINHEAD II, he tried to strike a balance between faithfulness to the first film, and story twists that make the sequel interesting. "I think it's important to keep the original in mind, but not to be too reverential. There's a fine line between alienating the original audience and making a movie that's worth watching on its own terms. With the PUPPETMASTER films, people aren't ever expecting too much. But for LEATHERFACE and STEPFATHER

II, some of my worst reviews seemed to question why a sequel was even made. They had a point, but they weren't judging what I did on its own terms."

As for his most current sequel outing, Burr said he was satisfied with his work, but hopes that his career, and the horror genre in general, will take new twists and turns in the future. "PUMPKINHEAD II was fun to make, and, again, I think it will surprise people because their expectations will be so low. But there's a ceiling that's hard to break through on a sequel. That's my greatest worry about the genre. Horror films have become so corporate and franchised. Ideally, horror should have the same spirit as rock'n'roll—fresh and subversive. The rough edges make the genre great. But the genre's become co-opted. Not every film should have to spawn six sequels. A great film like the first NIGHTMARE ON ELM STREET starts to look like a McDonald's franchise. Let's just make great horror films one at a time. Right now I'm part of the problem, rather than the solution, but I hope to change that. The horror films that really affected me were never sequels. They were the strange ones that came out of nowhere."

Burr said that one of the main problems on the sets of horror films is infiltrators—writers and directors who are there to bulk up their resumes rather than out of a love of monsters and mayhem. "You shouldn't be doing horror just to turn a profit and move on. The best stuff is made out of real affection. Horror doesn't get much respect, but it shouldn't be treated like porno." He explained that big studio productions don't help matters much when they refuse to recognize a genre film's true audience. "I don't care what you call SILENCE OF THE LAMBS—it's a fucking horror movie. Don't give me this 'psychological thriller' business. JURASSIC PARK was just an expensive monster movie. But those films don't help gain respect for the genre because they won't admit to being genre. I hate hearing 'Well—this isn't really a horror film.' What is it

continued on page 61

DOUBLE DRAGON

Filming the popular Nintendo video game, set in submerged New Angeles in 2007.

By Gerry Shamray

Forget Mario and Luigi. There's a new set of video-born brothers ready to give the film-going public their "kicks" at theatres this summer. **DOUBLE DRAGON**, based on the popular Nintendo game, is set in the year 2007. The big quake has finally hit, with half of Los Angeles—now New Angeles—under the ocean. Landmarks such as the Hollywood sign now rise from the water as reminders of a lost past.

Gangs control New Angeles, forcing an overwhelmed police force to come to a truce: Police patrol the streets by day, gangs rule them by night. If this isn't enough, one very mean hombre, Koga Shuko, is in hot pursuit of the missing half of a mysterious medallion. This all-in-black villain is portrayed to true tongue-in-cheek perfection by Robert Patrick (*TERMINATOR 2*). Producer Imperial Entertainment is shopping the film to the majors for a theatrical pickup this summer, or will open the film themselves, as they did with last year's *NEMESIS*.

Noted Patrick about playing the villain of the piece, "This guy is way out there. You're talking about a guy who's a cross between Donald Trump and Charles Manson. This guy wants what he wants and gets what he wants. Nothing stops him. He owns everything in New Angeles and has taken control of ever aspect of the city. And there's one thing that



Typecasting: making up *TERMINATOR 2*'s Robert Patrick as villain Koga Shuko as the Torpedo, an indestructible robot with a titanium steel skull.

he wants more than anything else in the world and that's the Double Dragon medallion."

The Double Dragon is very powerful and Koga Shuko discovers that his half of the medallion enables him to "body jump" into different people, controlling them as his own. He rounds up the meanest thugs in the city and stores them in his own personal wardrobe. When he needs a menacing form, he'll jump into one of them, like someone choosing a suit.

The second half of the medallion is in the hands of Jimmy (Mark Dacascos) and Billy Lee (Scott Wolf). Total opposites in temperament, the two brothers make an interesting yin/yang combination. Jimmy is more of the father figure between the two brothers. He is a logical thinker, very disciplined and practical, not flamboyant in

any sense. He's so proper that he sometimes forgets to enjoy the day. And, much like Mark Dacascos, Jimmy Lee is an expert in martial arts.

"My mother and father are both Kung-fu teachers, so I've been involved with martial arts all my life," Dacascos said. "If I haven't practiced everything, I've seen a lot. I've taken dance, jazz, ballet. I've competed in gymnastics in college. I love all sports. I've always been very physical."

The comic side of the duo comes from Billy. Forced to grow up fast, he deals with the harsh life of New Angeles by deflecting trouble with his wit. Scott Wolf could relate to his character. "I had to grow up too fast," Wolf said, "so I know what it feels like to have a lot of childlike energy. All my life, internally, I've been far more ma-

ture than my years. But, externally, you wouldn't know it because I always let my playfulness show...whatever the circumstances, a lot of people can relate to not being able to just be a kid. And that's what Billy wants, just to be a kid."

There's also a group called "The Power Core," which is trying to sabotage the truce between the police and the gangs. This group is led by Marian Delario, portrayed by a barely recognizable Alyssa Milano (*TV's WHO'S THE BOSS*) whose long brown locks are now short and blond. "She's the leader of the Power Core, which is this peacekeeping gang," Milano said. "She just wants to make a difference. She wants her city back and does everything she can to make that difference. She has a crush on Billy Lee, but she doesn't let him know that because she's tough, very tough."

The screenplay, written by Michael Davis and Peter Gould, features a climactic scene with Koga Shuko. "He gets the second piece of the medallion momentarily, and you'll see all hell break loose when the pieces are joined," said Davis. "There was one thing we did want to be careful of, because of the riots that were out here in L.A., we didn't want to give an ethnic slant to the gangs. We decided to give them more of a *WARRIORS* type of feel. There are the Clowns, the Geeks, the Postmen, the Maniacs and the Mohawks."

Gould noted that the Post-



Bo Abobo, one of Shuko's foot soldiers, a mountain of superhuman muscle thanks to Shuko's hideous steroid engineering, makeup by the Chiodo Bros.

men are actually stylized post-men who use their mailbags as weapons, and the Geeks are computer nerds with pocket protectors. "It all adds a note of humor to the film," Gould said.

Best known for his directorial work on rock videos like Genesis' LAND OF CONFUSION, Jim Yukich won DOUBLE DRAGON as his motion picture debut. The Emmy award-winning director said he had no trouble making the leap from videos to the big screen. "It's like a music video that never stops," claimed Yukich. "I think the strongest and weakest thing about this movie is the fact it is called DOUBLE DRAGON. The title brings in a whole group of kids who know the Nintendo game. But, on the other hand, I think it works against us because you hear DOUBLE DRAGON and you think of a bad martial arts movie."

Most of the film was shot in

Cleveland, Ohio. The city proved ideal, with Lake Erie representing the Pacific Ocean and the Cuyahoga River standing in for the fictitious Hollywood River. One of the most difficult shots was the wall of fire sequence where 500 feet of the river is in flames. Special effects gurus Joseph and Paul Lombardi (APOCALYPSE NOW) were hired to carry off

Scott Wolf (l) and Mark Dacascos as heroes Jimmy and Billy Lee, racing past a submerged Hollywood landmark, filming on Cleveland's Cuyahoga River.



this literary explosive segment of the film in which the river blows up.

Joseph Lombardi got started in the business by doing special effects for the original I LOVE LUCY television series and acted as an advisor while son Paul coordinated the effects. "We have approximately 6,000 to 8,000 gallons of propane to do the job. We ran about a mile of two-and-a-half-inch pipe to make it happen. We had 32 fire station floats out in the river, all electronically controlled."

Because of the complexity of the effect, Jim Yukich worked closely with the Lombardis. "I had to go to Paul Lombardi, who's done this thing a million times, and have him say, 'We really need to have cameras here, here and here,' and go with his instincts on what would be best because it's a one-time-only shot. It's a very coordinated effort."

The massive explosions got noticed by Clevelanders. Several hundred phone calls to 911 were reported within minutes of the blast. Folks lurching in restaurants along the Cleveland Flats received a serious jolt. And, even though everything went well with the shot, Yukich had one minor disappointment. As an experiment, he had placed two wieners on a stick by the river to see if they would cook from the intense heat. Amazingly, they didn't.

Though the movie takes place in the future, producers Alan Schechter and Ash Shah still wanted the film to have a feeling of authenticity. "I am not a technophobe," Schechter said. "I'm the kind of guy in a movie who watches how many rounds go out of a shotgun be-



Patrick as ninja warrior Shadow Boss, identities assumed with the power of the titular medallion.

fore they start reloading. I pay very close attention to elements of technology. I am very much a realist."

A good example of this is shown in the guns designed for the police in the film. Based on real sidearms, the guns were designed for crowd control, with grenade launchers installed underneath the barrels. They also were equipped with an all-weather, infrared night scope. Noted Schechter, "One day, while working on a shot, the ultimate compliment came when a policeman came over and said, 'We could use those guns in the field.' That's an example of paying attention to detail. I don't let anything slip."

Most of the talent connected with DOUBLE DRAGON, in one way or another, have made themselves familiar with the video game on which the movie is based. Mark Dacascos was introduced to the game in a most unusual place. "I was at my dentist," he said. "I told him I was going to Cleveland to work on this movie called DOUBLE DRAGON. He asked me if it had anything to do with the video game and pulled one game out of his pocket. While he cleaned my teeth, I played this little pocket DOUBLE DRAGON GAME." □

ROBOCOP

THE TELEVISION SERIES

“The Future of Law Enforcement” turns out to be in TV syndication, not movies.

By Dan Persons

In terms of production, the various incarnations of the ROBOCOP films have, over time, earned a reputation for courting disaster. On the first film, there were problems finding a willing and able director and a working RoboSuit. On the second, there was the abrupt replacement of the sequel's director weeks before the scheduled start of shooting, and a script rewritten on the fly and on-set. And the third was a rush job that sped head-first into the fatal, financial difficulties of backer Orion Pictures.

But the producers of ROBOCOP: THE FUTURE OF LAW ENFORCEMENT—the two-hour telefilm that sets the stage for ROBOCOP: THE SERIES—have created the epitome of the fast-track production. ROBOCOP: THE SERIES got its start

Skyvision Ent. executive producers Kevin Gillis (l) and Brian K. Ross sold Orion on Robo's TV potential.



Blu Mankuma as Sgt. Stan Parks and Yvette Napier as Detective Lisa Madigan, Robo's TV co-stars, filming Toronto, Canada for the streets of Old Detroit.

on Good Friday in '93 when the vice presidents of Canada's Skyvision Entertainment, Brian Ross and Kevin Gillis convinced Orion Pictures of ROBOCOP's TV potential and their ability to deliver, and were signed for a two-hour pilot and 21 episodes. With the commitment of American syndicator Rysher TPE the following week, the series was on its way.

A production team was quickly assembled, featuring executive producers Ross, Gillis, and Stephen Downing, producer J. Miles Dale, and line-producer Bob Wertheimer. Donning the original, Rob Bottin-designed RoboSuit was stage and television actor Richard Eden. Shooting began in Toronto in October, with the premiere scheduled

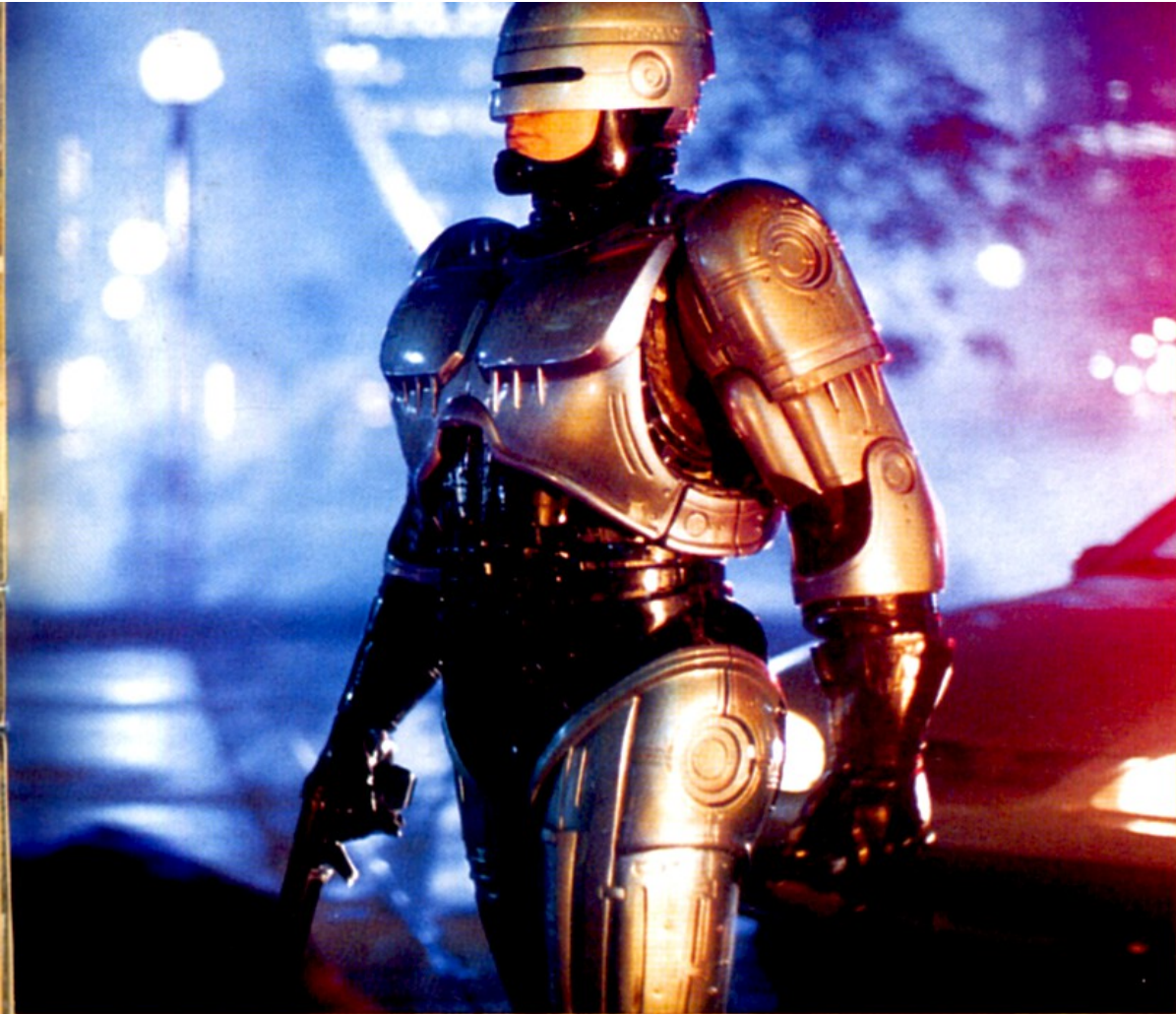
for March, 1994. The two-hour pilot, scripted by RoboCop creators Ed Neumeier and Michael Miner, was directed by STAR TREK: THE NEXT GENERATION's Paul Lynch.

RoboFans recognized the future presented to them in the pilot: there was Old Detroit, that portion of Motown not yet devoured by the all-consuming megacorporation, Omni Consumer Products. There was Delta City, the pristine edge community built by OCP upon the ashes of the once-great automotive capital. There were the beleaguered Detroit Police and RoboCop, the cyborg policeman forced to contend both with the dictates of his Omni-designed software and the morals of slain Officer Alex Murphy. And there was the twist that brought it all together:

a plan by OCP to steal the brains of unfortunate crime victims and harness them to the service of Delta City's mainframe, with Robo their only hope for release.

But if viewers of the pilot thought things were carrying on pretty much as anticipated, they also may have noticed that some things were missing—specifically, references to the events of ROBOCOPs 2 and 3. While the milieu of the first film remained essentially intact, the two sequels were deemed apocryphal, and omitted from Officer Murphy's back-story. This was no accident. “I found number two to be darkly violent,” said executive producer Stephen Downing, by way of explanation, “to the point where it wasn't entertaining to stay with it. I found number three to be better than two, but you sat there for 20 minutes and didn't see the hero. I wondered about that.”

“It goes back to the first one,” added co-writer Neumeier, “in that the relationship with OCP, the way OCP was cast was much more the way it was in the first movie. Even though they were sort of bad executives, ultimately the Chairman—the Old Man in the movie; for some arcane legal reason, the Chairman is what he's called now—was a benevolent tyrant. We never got into this kind of world where there's good cops and bad cops and storm-trooper cops and corpo-



Richard Eden puts on the Robosuit to star in Skyvision's syndicated hour series.

rate policemen who are hurting homeless people. That seemed to be a little too sticky for what is essentially a cop show. That's never been very interesting to me."

While the producers have expressed delight with Neumeier and Miner's contributions—especially since their presence suggests a return to Robo's more successful roots—their hiring actually stemmed from a contract forged during the first film. "It said that we had either a passive royalty, or a right of first refusal to do a pilot. That's standard," said Neumeier. "We read about it in the trades one day, that they were making a series out of [ROBOCOP]—that was the first we'd heard about it. I think they would just as soon do without us—not because they were malicious, just because they didn't know it was contractual. We went in and talked to them and it seemed likely that we would all go forward—we had some ideas that they liked. We were concerned that if there were a series, it would have a good launch. That was our principle reason for going in."

Eden has previously appeared in such programs as *SEARCH FOR TOMORROW*, *FOREVER KNIGHT*, and as a target for Amanda Plummer's ax in the original *TALES FROM THE CRYPT* pilot (coincidentally, the same pilot for which *ROBO 3* director Fred

Dekker wrote a segment). Of his role as Alex Murphy, Eden said, "I'm taking it that it is very shortly after the first movie. The character hasn't grown as he has in *ROBOCOP*s 2 and 3; it's as if the story has started there. We have a line that I contributed and Stephen Downing was kind enough to allow in: 'Images are all that's left of what I was. I want to remember.' That's where he's starting from. He realizes that he cannot be with his family anymore but he will be able to protect them from afar. I'm hoping the final thing the audience gets is that Murphy has accepted his destiny, and it's not a bad one at that. Now if he can only make it work."

What has Eden learned from the pilot? "You don't want to fall down in that suit. I've taken a tumble once, and that's like, 'Omigod, I'm going down, who cares?' BANG. The hardest thing has been the rhythm and tempo, sometimes. It's almost as if the suit has its own feel and rhythm, and you have to tune in to that. It has a certain meter that you can walk in, it's almost like an internal speed. There's a rhythm to the character and once you have that rhythm—given the situation, it could be very action-oriented, or when you're shooting a gun—you really have the feel of RoboCop."

"Some of the stunts were difficult. I actually caught on fire at one moment. That was

THE NEW ROBO

"I hope the audience gets it that Murphy has accepted his destiny, and it's not a bad one at that," said Robo star Richard Eden. "If only he can make it work."

kind of fun—a few flames and I didn't know it. The whole studio was looking at me and all I could see was the whites of their eyes and I'm going, 'God, do they think my work is that great?' Meantime, there were flames coming off my shoulder 'cause the suit was melting. So I said, 'How was that?' And I turn around and there was a crew-member standing there with a fire extinguisher and sweat on his brow. He went, 'Fine. You're burning.'"

Said Eden of his five-week break-in, "The ultimate question from the executive producers was, 'Do you want to live in this [costume] for the next five years?' I was very, very excited at the beginning, because for me it was an incredible challenge as an actor, on many, many levels; levels that I don't even know yet. I still look up to Peter Weller as the Brando of the role. I will say that now, having worked it as a series and having worn it as much as I have, there are days when the containment gets to you in a big way and you say, 'Get this off me NOW!' And then there are some days when it moves like a ballet and you say, 'Okay, it's worth it.'"

"I walked into the suit the first week and said, 'Oh my God, what am I doing?' It was pretty crazy the first week, and I wish I could've gone back and done some of those things over again. Now, it's really flying."

Shooting for *ROBOCOP: THE FUTURE OF LAW ENFORCEMENT* wrapped on November 18, 1993, on-schedule and within the projected budget of just over \$5 million Canadian ("That's probably a bit of a misleading figure," said Gillis, "because you amortize a lot of the costs into the two-hour movie that you end up using in your series"). No rest for the cyborg, though: shooting on the regular series began the follow-

ing day. Of the production process as it stands now, Downing said, "You always want more. You have the limitations of the television schedule—I wish I had two more days for every show, and if I got those two days I'd probably wish I had two more on top of that. Television is a system of compromise, and what I do in the development of the script is to push the envelope. Then as we go through prep, I pull back and identify priorities so we can make it shootable on a schedule that allows us to meet our air-dates and bring it in within the boundaries of the budget. But we start big and pull back on a priority basis and end up with a pretty good show."

"The impression that I got," said Neumeier, "was that they were trying to make a very big push on this thing and they didn't want to screw it up. This represented a big opportunity for Skyvision, the company that put this consortium of investors

Ready to hit the mean streets, Yvette Napier takes the Nancy Allen role as Robo's smart-mouthed sidekick.



ROBOCOP

THE RIDE

All aboard Robo's jetcycle for the ride of your life!

By Lawrence French

Picture this: You're at your local cinema watching the high-flying RoboCop doing battle with the splatterpunks recruited by OCP. Your seat suddenly comes to life beneath you and twists and turns in perfect sync with the action on the screen, making you part of the action. Welcome to advanced ride simulation technology developed by Iwerks Entertainment, a Burbank, California firm which creates custom-built specialty theatres. Among their attractions are 360-degree theatres, 70mm 3-D theatres and ride simulation Turbo Tour theatres. Over 50 venues located worldwide at theme parks, museums and world fairs show Iwerks films.

In Iwerks' four-minute film **ROBOCOP: THE RIDE**, we follow RoboCop through the streets of Delta City on his jetcycle 2000 as he tracks down cyberpunks who have kidnapped the mayor of Delta City. Suddenly RoboCop flies through the night skies, his jetcycle turning into a Hovercraft. The viewer rises vertically in his seat among the surrounding buildings and then tilts and turns through the city skyscrapers as he flies through the night. A sound mix for six channels of digital sound envelopes the viewer to heighten the illusion. The extended point-of-view action chase was filmed with the Iwerks 870 camera, so named for its 8 perforation 70mm format (versus the standard 4 perf on 35mm film).

Computer graphics by San Francisco's Colossal Pictures send Robo soaring over Old Detroit.



That Robosuit gets around: stuntman Paul Lane plays Robo in a four-minute 70mm motion simulator ride developed by Burbank's Iwerks Entertainment.

The resulting image is far brighter, and can fill a huge screen with more definition and clarity than is possible with standard 35mm film. In addition, 870 uses a faster than the normal film speed of 30 frames per second (versus the standard 24 fps), to cut down on projection flicker and increase depth perception. **ROBOCOP: THE RIDE** opened at San Francisco's Pier 39, in an Iwerks theatre equipped with 40 digitally controlled hydraulic seats and a 24'x38' screen (Turbo theatres can hold up to 200 seats, with 60' x80' screens.)

Overseeing the development of **ROBOCOP: THE RIDE** was Iwerks vice-president in charge of production, Ed Newquist. Newquist worked with Douglas Trumbull's Showscan in creating the first motion-simulation attraction in 1985, **TOUR OF THE UNIVERSE**. Two years later Disney and Lucasfilm teamed up for the splashy debut of **STAR TOURS**, which quickly became Disneyland's most popular ride. Iwerks built their first turbo theatre in Japan, in 1989. To date only four turbo theatres have been built in the U.S., but four more are scheduled to open in 1994, mostly located at Paramount theme parks.

With its growing base of theatres, Iwerks has sought familiar movie characters they could license from major studios. RoboCop was a natural, identifiable and strong on action. Rob Bottin was asked to tailor the original RoboCop suit to stunt-

man Paul Lane and Basil Pole-douris's **ROBOCOP** theme music was adapted. Gary Jensen, who worked on stunts for **SUPERMAN** and **MAD MAX**, directed.

Denver was chosen to stage the complicated live-action stunts, including RoboCop narrowly avoiding a collision with an exploding oil tanker. Since all the stunts were done live, the Iwerks 870 camera was placed in crash housings and also on a tilt plate for footage to match the motion seats. Paul Pieper, who programmed the seats on the **DAYS OF THUNDER** ride at Paramount parks, started programming the seats during shooting. "We start with the vector-line drawings, and

then the dailies," said Newquist. "We're already aware of the capabilities of the seats, so we work out a lot of the things we want to use in the film before we even start to shoot." Director Jensen consulted with seat programmer Pieper on how best to use the motion simulation technology. "You can't go into it with old-style thinking about making movies," said Jensen. "We had to rethink stunts completely, to satisfy the needs of our seat programmer, while doing the stunts in a realistic way, without getting anyone killed."

The script for **ROBOCOP: THE RIDE** was written by Ed Newquist and David Weiss, who also supervised production of the film. "This is the first time that live stunts and special effects were achieved on this scale," said Weiss, adding, "When you're making a simulator film, every decision is ultimately keyed to the seats."

Iwerks has produced 12 previous simulator films, each averaging five minutes. Longer films are possible, but not advisable. "It would really wear people out," exclaimed Newquist. "There's so much visual and audio information, and your inner ear is receiving so many motion-cues...It would be like putting someone on a rollercoaster for half an hour."

Iwerks plans to do more tie-ins with major studios' characters. Considering their relationship with Paramount, can **STAR TREK** adventures be far behind? □

together. I think what they want to do is prove that Canadian television is viable to the world."

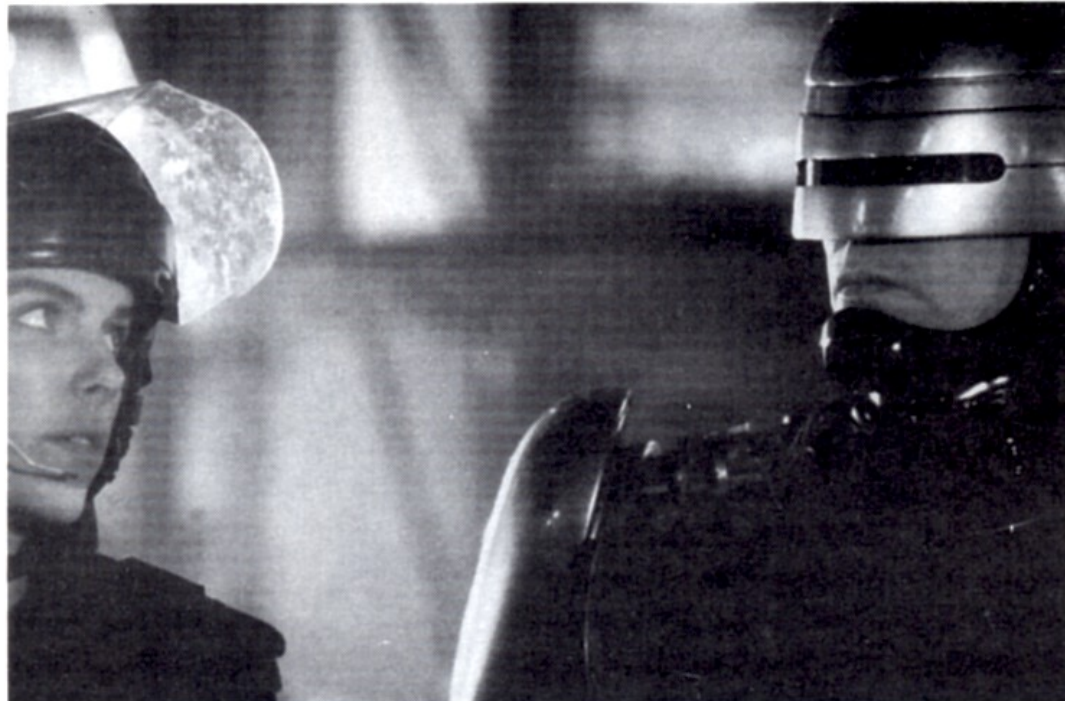
Said Downing, who brings to the series not only his seven years of experience as executive producer of *MACGYVER* but also his background as a retired policeman, "The franchise offers you the chance for action and satire and humanity; those are the three elements that will make it a successful show. The near-future genre, by its very nature, is a very dark genre to deal with. To make it not so dark, to make the social conditions not so dark, the use of satire—through the elements of *MediaBreak*, *Robo* with his one-liners, and OCP corporate types—gives you great opportunities for taking social situations and conditions today, extrapolating them to the limits or extremes of what they could become, then dealing with them.

"The concept, which has not ever been truly and totally exploited in the movies, is the concept of the melding of man and machine: what does it mean to him, what does it mean to his family, what does it mean to the people he works with, and what is society's reaction? When you look at a television series and you're going to make a 42-minute story each week, you see you can examine one tiny piece of those elements. For example: his wife and child don't know who he is. He knows who they are. It's very painful for him not to tell them who he is. Now, what happens when he discovers that they're both on welfare; why hasn't the slain cop's pension been given to them? Now you can involve him with his wife and child in a whole different way, at the same time that you take today's poor welfare systems and extrapolate them 30 to 50 years from now."

While a number of *Robo*'s original sidekicks were previously dispatched either through the demands of plot or contract, the series' producers have come up with some strikingly similar replacements. Joining *Robo* on his voyage of discovery are smart-mouthed side-kick Lisa Madigan (Yvette Nipar), crusty

CYBER-SCENARIO

"The franchise offers you the chance for action, satire and humanity," said producer Stephen Downing. "Those are the elements which will make it a success."



Yvette Napiar as Madigan and Richard Edén as cyborg officer Murphy. Noted Edén, "For me, it's an incredible challenge as an actor, on many levels."

desk sergeant Stan Parks (Blu Mankuma), and electronic wunderkind Gadget (Sarah Campbell). Villains will range from garden variety connivers (John Rubenstein's Chip Chaykin) to OCP-based "slimeball businessmen" (Cliff DeYoung's Dr. Cray Millardo).

Most unusual of all the recurring characters is one that had its origins in Neumeier/Miner's abandoned proposal for a *RoboCop* sequel. Diana (Andrea Roth) is a former secretary at OCP who, in the pilot, has her brain stolen by Dr. Millardo. Transferred to the mainframe that runs the utilities of Delta City, Diana becomes the living conscience of the still-aborning edge community, able to intercede at any energy-based juncture: electrical outlet, light socket, data port. Manifesting herself as a CGI effect, she becomes not only an active participant in *Robo*'s quest for justice, but also the closest thing the cyborg has to a soul-mate.

Making it work also remains a challenge for the producers, who are faced with adapting a concept notorious for its extreme violence to the constraints of the home screen. Stephen Downing, for one,

doesn't fear Janet Reno or her censorious soul-mates: "I think some of those nuts out there that are waving the so-called 'television anti-violence' flags are probably lying in wait to hand our episodes some criticism, but with our kind of story-telling, parents can feel comfortable about what their children see. I'm not worrying about that fringe that is trying to strip us all of our constitutional freedoms.

"I've invented a number of things for *RoboCop* that are a part of his chest of tricks. He still has his gun in the right leg, but he also has an inventory in the left leg that provides non-violent means of dealing with situations. The most significant is a tagging capability where, if someone is merely running away, we switch from live ammo to a tag that puts a little pin-prick in somebody's butt; that pin-prick can later be identified through a scanning method. In *RoboVision*, I've developed *USE OF FORCE: ALTERNATIVE SELECTION*, which is an escalation/de-escalation scale of the means of force that is used in a situation. It's really a way of portraying what goes on in every cop's head when they have to

make a decision about the use of force."

Perhaps the most daunting challenge facing *Robo* is the occasionally less-than-sterling reputation Canadian genre productions have developed. Budget will remedy some of that problem—between \$1.25 to \$1.5 million Canadian has been dedicated to each episode. The rest relies on the producers' determination to prove they have what it takes to run with the best. "I would agree that there are some projects that come out of Canada that are not necessarily of a world-class standard," said Gillis. "There are also some projects that come out of France and the United States I'd say the same thing of.

"This is not what I would call a Canadian genre show. I think our desire on any of the shows we're doing is that we've always perceived ourselves as producers for the world market. Whether or not the Canadian market buys the show, whether or not it reflects Canadian culture was not on our minds whatsoever. We knew what we had to do to make this series successful: put the production values in there. We went to get the very best, whether it was Canadian or Zimbabwean didn't matter. I think that in today's global theater, you must open your vision to attract the very best if you're going to compete.

"I wouldn't call it a Canadian genre show. I'd call it a world-class show that happens to be produced in Canada." □

Ed Neumeier, who returned to co-write the pilot with fellow *ROBOCOP* creator Mike Miner.



BATMAN: MASK OF THE PHANTASM

Directed by Eric Radomski and Bruce W. Timm. Warner Bros, 12/93, 74 mins. With the voices of: Kevin Conroy, Dana Delaney, Mark Hamill.

Eric Radomski and Bruce Timm's admirable stab at American animé seems to have flummoxed the Warner's marketing department—how else to explain the unceremonious dumping of the film into theatres on Christmas day? Parents who were dragged by their TV-savvy kids may have been startled to discover, not a collection of comic book clichés, but a grim, action-oriented drama that gave as much weight to its human conflicts as its pyrotechnics.

Not all is perfect in this story that ranges from a past in which Bruce Wayne considers forsaking his role as Masked Avenger, to a present where he must confront a copycat vigilante with a taste for murder. The animation, while more polished than the series, still vacillates between large-screen ambitions and direct-to-video realities, while the flashback's emotional impact is short-changed by the too-fortuitous disappearance of a key character. Still, this is an auspicious, and largely successful attempt to weave true drama into an animated film, with more genuine emotion than can be found in many live-action productions and a finale even bleaker than those of the Tim Burton features. Special kudos to voice supervisor Andrea Romano for her spot-on direction (a nocturnal interrogation between Batman and a victim of Joker's toxin is a masterpiece of creepiness) and composer Shirley Walker for her ambitious score.

● ● Dan Persons

BODY SNATCHERS

Directed by Abel Ferrara. Warner Bros, 2/94, 87 mins. With: Gabrielle Anwar, Terry Kinney, Billy Wirth, Meg Tilly.

The military-base setting may look like yet another attempt to invoke SEVEN DAYS IN MAY-style paranoia, but director Abel Ferrara has something more insidious in mind: a retooling of the basic *Body Snatchers* theme to echo the ragged tumultuous close of the century. This isn't the complacent, small-town setting of the original, nor the benignly insular San Francisco of the remake/sequel. Instead, in a decaying relic of Cold War militarism, Ferrara's pod people come off not as emotionless wolves amongst placid sheep, but as the ultimate opportunists, reduced to a series of self-contained tribes. As in his previous *BAD LIEUTENANT*, Ferrara sees society as already 98% down the road to Hell, and not even the apocalyptic violence of *BODY SNATCHER*'s close can prevent our imminent damnation. A grim warning from a master of pulp drama, with great photography by Bojan Bazelli.

● ● Dan Persons

Checkers, the mutant dog, effects worth the price of a rental from *METAMORPHOSIS*.



Famke Janssen as Electra, the leather-clad superheroine of Fox TV movie *MODEL BY DAY*.

METAMORPHOSIS: THE ALIEN FACTOR

Directed by Glenn Takakjian. Vidmark Entertainment, 12/93, 96 mins. With: Tara Leigh, Tony Gigante, Dianna Flaherty, Katherine Romaine.

Made in 1988, this is another cautionary tale about messing with genetic mutations. An independent lab has been given alien tissue by the government. One of the doctors (George Gerard) is contaminated and starts to mutate. He kills a number of people, including a security guard, whose attractive daughters break into the lab to find out what happened to dear, old Dad. The script relies on that unbelievable cliché of a school-aged computer nerd who can break into any security system and run even unfamiliar equipment, such as a particle accelerator. Still, it doesn't pander with gratuitous scenes of scantily clad women, so typical of this genre. While the writing leaves much to be desired, with a lot of inappropriate humor and a complete inability to portray people as they might actually behave in real life, the special effects are worth the price of rental.

There are a variety of interestingly asymmetrical alien creatures achieved through both stop-motion and animatronic effects. Creature design (heavily influenced by *ALIEN* and the remake of *THE THING*) is credited to R. S. Cole; animatronics to Ken Walker. Special effects makeup chores are shared by Paul Riley, Vinnie Guastini, Patrick Shearn and Brian Quinn.

● ● Judith Harris

MODEL BY DAY

Directed by Christian Duguay. Fox West Pictures, 11/93, 88 mins. With: Famke Janssen, Shannon Tweed, Stephen Shellen, Clark Johnson.

There are a few female crimefighters in the male-dominated field of comic books. Fewer still manage to have their adventures translated to the screen. Electra, the leather-clad heroine of the short-lived comic book, *Model by Day*, has made the transition, but with some big changes. In a distinctly politically incorrect role reversal, the comic's African American heroine has become the movie's Eurocentric Lex in the person of Famke Janssen, a famous model who has appeared on an episode of *STAR TREK: THE NEXT*

GENERATION.

The film, shot in Toronto, is a showcase for Janssen, who is typecast as a beautiful fashion model. When her roommate, Jae, a pretty photojournalist is attacked and injured by thugs, Lex goes into action. She seeks revenge and becomes Lady X, a night-stalking vigilante who hides her beauty behind a leather mask. Her success at ridding the streets of violent criminals breeds a vicious imitator with a murderous streak aimed at the Russian Mafia.

Janssen is adequate as Lady X and the gender change makes for an interesting new hero. Unfortunately, the film never manages to rise above its comic book origins, leaving the action a little hard to accept. The little excitement it delivers revolves around Lex's affair with the cop investigating the murders. When will he catch Lex in the leather trappings of her alter ego?

● Dan Scapperotti

STAR WORMS II: ATTACK OF THE PLEASURE PODS

Directed by Lin Sten. Troma Home Video, 12/93, 96 mins. With: Tara Leigh, Tony Gigante, Dianna Flaherty, Katherine Romaine.

"The longer the title of a Troma release, the worse the film," an axiom proven by this latest effort. For completists concerned about missing *STAR WORMS I*, rest easy, there wasn't one. On the whole, there isn't even a II. This is an incomplete film that Troma picked up on the cheap (probably at a landfill) padded out with some unrelated movie, and incredibly boring, footage and tried to pass off as a movie. What plot there is, seems to have something to do with a prison planet where the prisoners spend most of their time panning for valuable gems and avoiding skin-boring worms that live in the rivers. There are some amateurish effects sequences and a lot of running around before the whole thing just stops with a freeze frame and a few words of narration. This is one of the titles Troma selected to launch its own home video label. No doubt, these are movies so bad that no other label would buy them.

○ John Thonen

TEKWAR

Directed by William Shatner. TV syndicated by Universal, 1/94, 2 hrs. With: Greg Evigan, Eugene Clark, Torri Higginson, Ray Jewers.

Ever since *LOGAN'S RUN* (1976), or perhaps even back as far as *THINGS TO COME* (1936), the future seems to be set in, or at least filmed in, a shopping mall. This is the latest to go that dismal route. The filmmakers' contempt for their audience surfaces in the first five minutes when our hero (Greg Evigan) is removed from cryogenic sleep and demands to see his 11-year-old son. He's told his son is now 15 and *Then He Asks How Long He's Been Asleep!* It's encumbered by all the drawbacks of the mediocre novel by William Shatner on which it is based, a futuristic cops-and-drugs scenario. Look out for three more made-in-Toronto TV movies on the same subject, but let's hope this doesn't go to series.

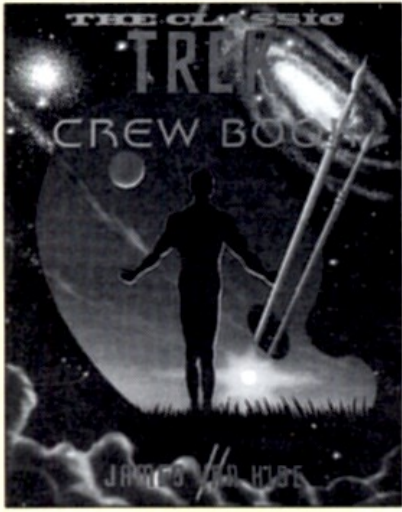
○ Judith Harris

VEGAS IN SPACE

Directed by Phillip R. Ford. Troma, 12/93, 87 mins. With: Doris Fish, Miss X, Ginger Quest, Jennifer Blowdryer (I'm not making this up).

A skilled farceur could take this concept of "the first all-drag, sci-fi musical comedy"—as the publicity trumpets—and run with it. But producer/director Phillip R. Ford doesn't quite have the chops of, say, the late Charles Ludlam, and the film suffers as a result, promising repeatedly to take off into the upper reaches of fabulousness, but never quite getting there. Still, within the consciously slap-dash scenario of a corps of transgendered space cadets helping the Queen (get it?) of the planet Clitoris search for her all-powerful magic jewels (*Get It?*), Ford does deliver marvelously tacky special effects,

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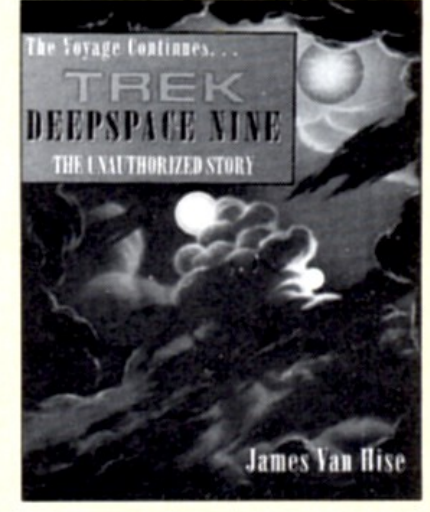
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scads of gorgeoussss [sic] costume changes, and a lifetime worth of charmingly camp performances. Keep an eye out for Arturo Galster in his all-too-brief appearance as the dryly sarcastic Empress Noodles Nebula, and the abrupt, unexplained shift to an undercranked camera during the finale. Also boasts the best title card of 1993: "Based on the Party of Ginger Quest." Ginger, you're beautiful. Let's do lunch. **••• Dan Persons**

PUMPKINHEAD 2

continued from page 53

One way to put down the genre is to link horror films to real-life violence, but Burr dismissed that correlation, and trusts that his audience will know how to watch the gruesome ongoings in PUMPKINHEAD II. "Maybe we've been desensitized to some violence, but that's the six o'clock news' fault as much as it is horror films. In Florida, they were using horror films to work out aggression in convicts, and LEATHERFACE was one of the films they used. Then again, all the Texas Chainsaw films, including LEATHERFACE, have been banned in England. So I'm redeeming American felons with the same film that's corrupting British youth. You just have to laugh at that kind of thinking."

Putting state-of-the-genre questions aside, Burr guaranteed that

Pumpkinhead fans will not be disappointed when the demon soon makes his second grand entrance. "The bottom line is that he's a cool monster. In the best sense of the '50s monster movie, we've got a lean, mean monster as the centerpiece of our film. Whether you see it in the theater, wait for the rental, or play the interactive game, you won't feel gipped. I don't know if you'll be redeemed or corrupted, but you won't feel gipped. I think that says a lot these days."

THE SHADOW

continued from page 5

quash is that it's a low-tech fantasy. He remarked, "I know what people are trying to put across by calling it that, but it's a misconception. We have neat gadgets, walls that move, floors on an angle and weird apparatus like the pneumatic tubes delivering messages into the Shadow's secret sanctum. I see those as key visual texturings to create the breathtaking illusions we have worked hard to perfect, ingenious methods of style to induce clever special effects you've never seen before." One example of the CGI-generated special effects to whet the appetite is Kahn's deadly phurba knife, a magic target-seeking blade with a mind of its own and a carved handle that mimics its vic-

tims' terror.

THE FLINTSTONES may be already tagged by some industry pundits as the Summer hit of 1994, but others are hedging their bets and declaring THE SHADOW as being the one to watch. Mulcahy noted, "It's creepy, thrilling, witty and enormously entertaining. I'm proud of my work and know I've delivered on both the visceral and visual levels. When I started my feature film career, critics always carped that my movies resembled long video clips accenting style over content and action over character. So I redressed the balance and my recent work has been character-driven. Then they complain my movies don't have the same energy as my earlier stuff! You can't win. Now I don't care and THE SHADOW is packed with all the spectacular excitement I could squeeze into one movie."

DOUGLAS TRUMBULL

continued from page 40

cial film processes. You have a number of companies that are trying to sell some format or other, and they're selling entirely from the standpoint of selling a technology. Our philosophy is that we're quite comfortable with all the cameras and projectors, so we think first about what the show is, what

is the structure, the dramatic meaning, and what is the technology needed to deliver it. We don't have any particular alliance with any one technology and feel comfortable using any or all of them. We think of it from the filmmaking standpoint rather than the hardware standpoint. You should never have a situation where the projector is telling you what movie to make."

KUBRICK'S A.I.

continued from page 38

his ambitions), further details, such as the actual plot, cast, the release date, and whether Michael Medved will be permitted into press screenings, remain a mystery. At the speed Kubrick works, we may not actually have answers until the eve of...oh...2001.

THE PAGEMASTER

continued from page 7

time. "People have said there's a childlike quality to my work," he offered, "but I don't think it's childlike so much as that people are given the gift of imagination. As adults, sometimes we decide to lose that. I grew up with parents who understood my imagination, and found a wife who cultivated that. So I'm lucky. But my imagination is a gift that I've never taken for granted."

LETTERS

WHO WROTE "RELICS" —PART II?

I read Michael Rupert's letter in your February 1994 issue [24:6/25:1:126] regarding the STNG episode, "Relics," and I feel compelled to clear up the distortions, misstatements of fact, and outright untruths presented in his letter.

Mr. Rupert is correct in one regard—he did come to our offices and pitch a story idea. I was not present for that pitch. It was taken by Joe Menosky (one of our writers) and he felt that Mr. Rupert's story did not work for our show. He did, however, find something interesting in the idea of a man being trapped in a transporter beam for many years before being rescued.

Joe then took this idea to Michael Piller (executive producer and head of the writing staff). Michael felt that this was a neat science fiction idea and it was *his* suggestion that we use it as a vehicle to bring back an original series creator—Kirk, or maybe Scotty.

The decision was made to buy a *premise* from Mr. Rupert. A premise is not a story. A premise is an idea, a notion, a slender thread that becomes a part of another story. We have bought many premises in the past—for instance, the idea of Wesley receiving a holographic message from his dead father was a premise that I incorporated into the episode "Family."

Mr. Rupert's agent negotiated a deal with Paramount to sell us the premise of a man caught in a transporter loop. He signed the deal, received payment, and cashed the check. At no time was he ever offered story credit by me or anyone else for the simple reason that *he never wrote a story*.

A *story* is just what the term implies—a narrative tale with a beginning, a middle and an end. On our show, writers assigned to write stories turn in a five-page document outlining the episode, describing the character arcs and setting in place the basic elements of the plot. Mr. Rupert did not write a story, nor did we use any of the other elements of his initial pitch. I was assigned to write the story of what eventually became "Relics," and the only element I used from Mr. Rupert was the transporter loop.

In his letter, Mr. Rupert also

claims that Paramount refused to submit to arbitration by the Writers Guild when he tried to obtain story credit. This is untrue. The Writers Guild would not *accept* his claim for an arbitration when it was pointed out to them that Mr. Rupert never wrote a story for us and, therefore, there was nothing for them to arbitrate. At that point, Mr. Rupert then tried to submit his hand-written notes from his *pitch* session as a "story." The Guild quite rightly refused to accept this retroactive document as "evidence" that we had "stolen" his idea and they rejected his bid for arbitration.

Mr. Rupert's claim that he was "blacklisted" by STAR TREK is, of course, pure fantasy.

The bottom line is, Mr. Rupert had one good idea. We wanted to buy it and he agreed to sell it. He signed his deal, took our money, and then later decided he wanted more—but he wasn't entitled to anything else.

On your editorial page, you titled his letter "Who Wrote 'Relics'?" Who wrote it? *I* did. Every word. I'm proud of that episode and I'm proud to work on this series. Mr. Rupert says he will not miss the passing of ST: TNG. Rest assured, we will not miss him either.

Ronald D. Moore, producer
STAR TREK: THE
NEXT GENERATION
Los Angeles, CA 90038

BATMAN MUSIC BY PETER TOMASHEK

I am writing in regard to your recent BATMAN issue [24:6/25:1]. On page 93, you quote producer Bruce Timm as being unhappy with a score I had composed for the episode "Heart of Steel, Part One." I did not compose the music for that episode. I would greatly appreciate you correcting this gross error in an upcoming issue. For your information, the episodes I composed music for included: "The Mechanic," "Zatanna" and "Robin's Reckoning, Part II." As far as I have been told, both Shirley Walker and the show's producers have been happy with my work.

Peter Tomashek
La Crescenta, CA 91214

[The episode in question was composed by Richard Bronskill and Tamara Kline. We regret the misidentification.]

MORE BATBITS

I enjoyed the coverage on the live-action BATMAN series very much [24:6/25:1]. Here's another interesting "bat bit" regarding episode #104, "Surf's Up! Joker's Under!" The character of Wipeout, one of the Joker's henchmen, was played by actor/stuntman Ron Burke, who also portrayed the grumpy-looking amphibian alien monster in the 1966 feature DESTINATION INNER SPACE.

Tim Murphy
South El Monte, CA 91733

GIVE BOB CAMP A BREAK

Bravo to your update reviews on REN & STIMPY [24:6/25:1:112]. It has proven at least what those hoods over at Nickelodeon were doing after John Kricfalusi was booted out from creator's credit. I must admit one thing, though, and that is Bob Camp is trying desperately hard to fill in for Kricfalusi, and succeeds. A lot of REN & STIMPY buffs won't agree, but give the man a break, please! Sure, he isn't Kricfalusi, but he isn't dead-in-the-head for profits-minded, like the crew at Nickelodeon, either (Vanessa Coffey, do we hear your name being called?)

Robert and Michael Orick
Pontiac, MI 48342

A TALE OF TWO COVERS

I have been an avid reader of your magazine for years. Until recently, I have had the utmost respect for your publication which is the best in the field. I did not mind the hefty price because I think that the writing is top notch. The color photographs and the virtual absence of advertisements are also a definite plus. I have always looked to your magazine as one that possessed a definite love for the art of the cinema fantastic. I have recently changed my mind, however, regarding your integrity. It seems to me that you have fallen into the greedy pitfall that the comic book industry has fallen into. How many different covers do you feel that a magazine needs?

I'm sure there are many who feel as I do that it is purely a commercial decision to print multiple covers of an issue. Collectors are now expected to pay \$11.00 to complete their collection, as opposed to the \$5.50 they would normally pay. I understand special considerations like the death

of Gene Roddenberry. Maybe other significant events in the world of fantasy cinema. Now it seems that each and every month, your magazine has two covers. What is next? Three? Hologram covers? Five covers that connect to make one picture? Come on!

Don't stoop to the lows that the comic industry has sunk. Don't force collectability. You have a great magazine. The best. But, until this practice of greed stops, I am boycotting the purchase of your magazine. I will just read it in the store and put it right back on to the shelf. I also know others who will do the same. If you have to keep [cover artist] [David] Voigt working, sponsor an art book for him. I'll buy that.

David M. Smith
Louisville, KY 40291

[The idea of bilking a few die-hard collectors out of an extra \$5.50 has never figured prominently in our decision to run more than one cover. In the case of the last issue, we felt horror fans would buy THE STAND cover and science fiction fans would opt for BABYLON 5. Stop loitering and get a grip—choose one or flip a coin.]

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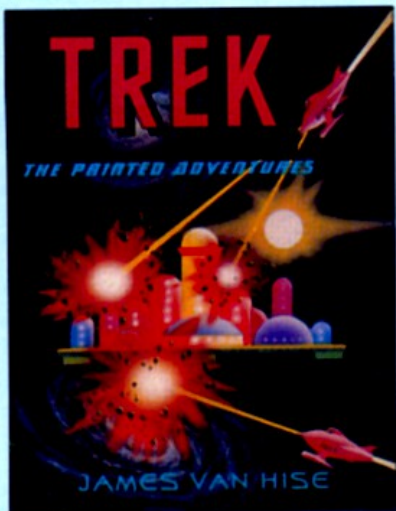
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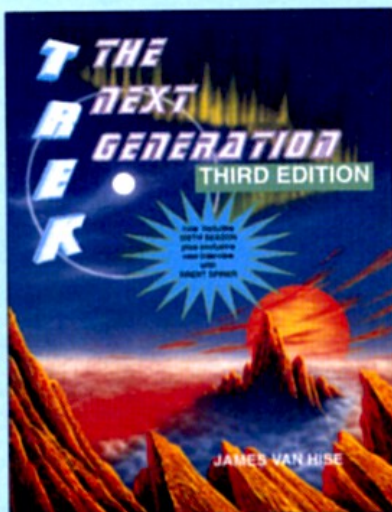
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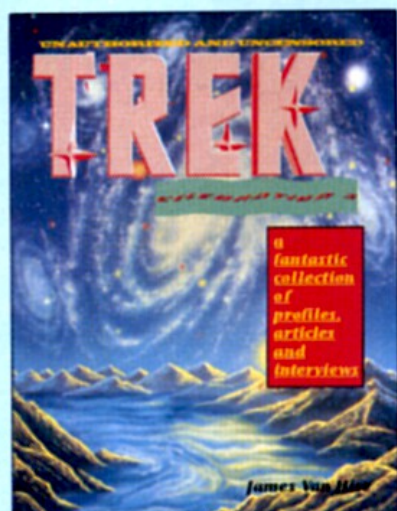
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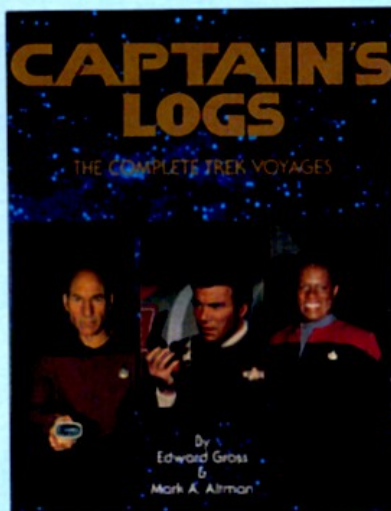
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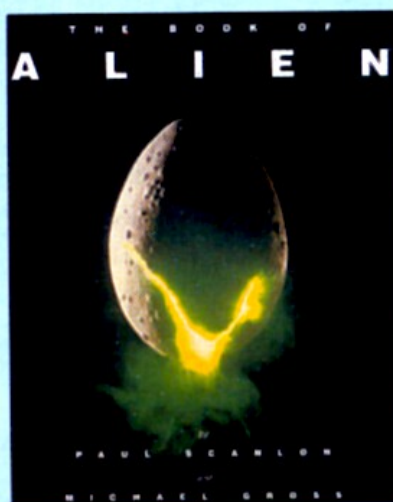
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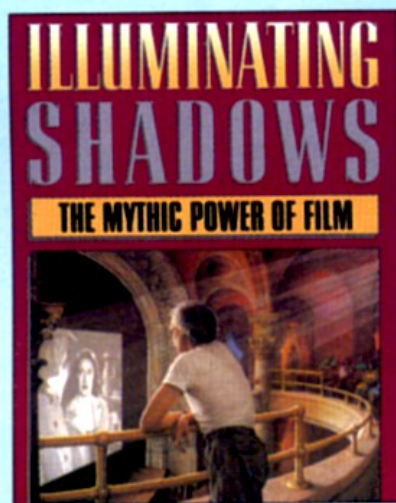
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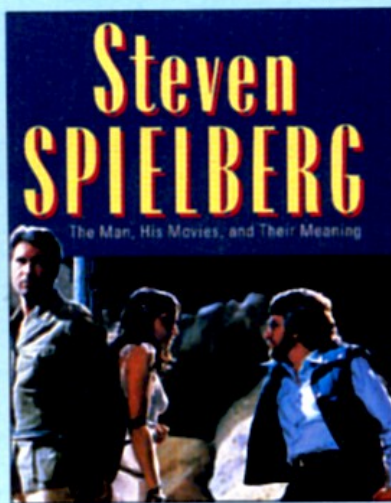
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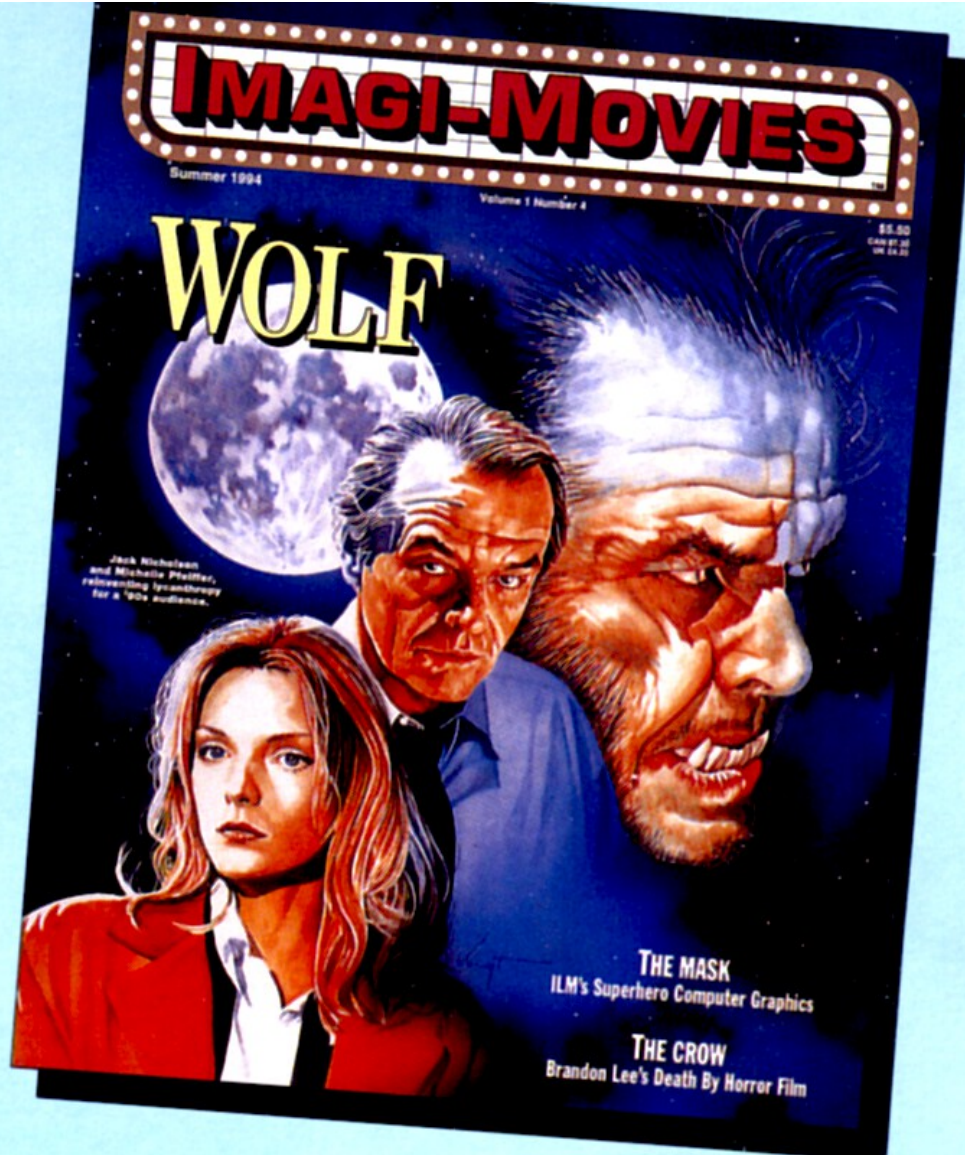
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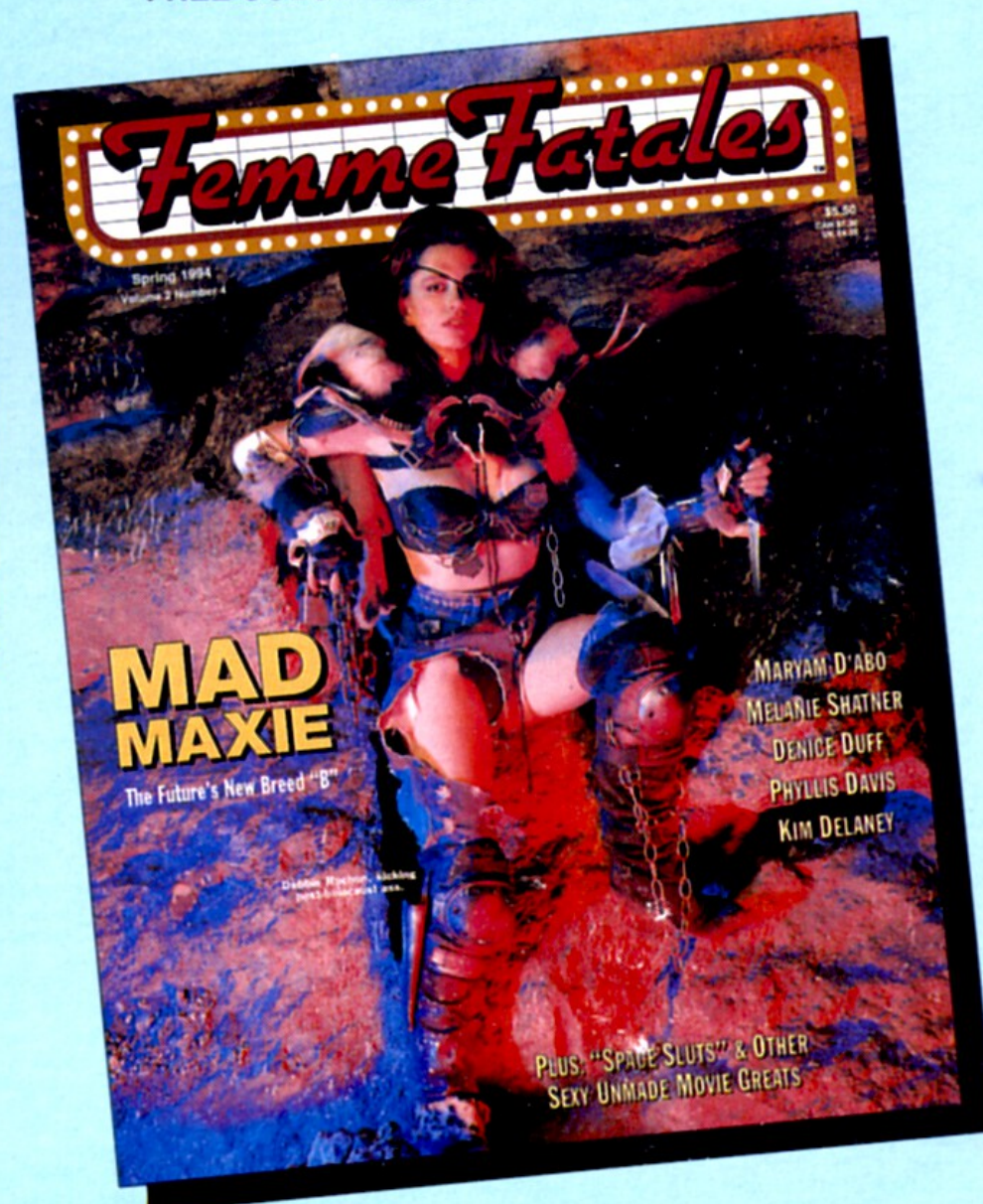
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